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**A SHORT HISTORY
OF MUSIC**

A SHORT HISTORY OF MUSIC

BY

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TRANSLATED BY

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PREFACE

IF the reader compares this edition with the first, he will find that I was not content with revising it only, but that I amplified it, made over some parts entirely, and, profiting by the latest researches, I rectified dates and completed or changed assertions or opinions not always justifiable. Unable to write a work of bulk, I considered it well to add references to authorities, so that the reader who might wish to continue investigations would know to which works he could turn. I have not cited antique works because they are difficult to find, and also because their complete literature is usually found in modern books.

Our own epoch is treated more amply than at first, because in it is the reader's greatest interest. Contrariwise, I have firmly adhered to the principle of brevity in connection with ancient music, knowing by experience that it is impossible to give a clear idea of it without

diffuseness, and not believing that this manual would be consulted by those desiring to make special studies of such material.

Again I ask indulgence for an unadorned form and style. But those who know that I have lived in foreign lands, almost from earliest youth, will not expect from me elegance in style.

Finally, to him who does not agree with my opinions, I state the words of Zarlino: "To judge is difficult and perilous, so much the more as there is diversity in tastes: nor in hearing similar judgments should musicians despair, even if they are criticised and their compositions badly spoken of, but they should take heart and be comforted: since the number of those who have no judgment is almost infinite, and few are they who do not deem themselves worthy to number among prudent and right-judging men." (*Instituzioni armoniche.*)

DR. ALFREDO UNTERSTEINER.

SEPTEMBER 1, 1902.

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A Short History of Music

CHAPTER I

INTRODUCTION

THE study of the beginnings of music presents the same difficulties as the origin of language does. Each was innate in man, since in the same manner by which some mysterious power constrained him to try to express and communicate to his kind what he thought, he was compelled to try and express what he felt. Moreover, inasmuch as sentiment precedes thought which is, as it were, a consequence of sentiment, and since music is precisely the most ideal of all the arts, and the one capable of expressing and of giving form to sentiment and to sensations which words cannot, it might be said that music was anterior to speech.

But for the same reason, music could not progress with a development equal to that of language because in earliest times the latter was used chiefly for the purpose of gratifying physical needs, whereas ideality, by which music lives, could not possibly have been conceived in primitive times.

And perhaps here might be found the reason why music's development commenced long after that of the other arts, and why, when these had already begun to fall into decadence, music was, as it were, just beginning. But this is not the only reason, for whereas the other arts, like painting and sculpture, found in nature herself models to imitate, and poetry found objects to describe, music was obliged to find its elements in the mysterious laws of nature, and the external world, in the rumbling of thunder, the crashing of the hurricane, in the thousand noises of creation, offered it nothing to imitate.

The ancients divined this independence of music from external things, ascribing it directly to divinity, and considering it a gift of the gods. Thus the people of India ascribed it to Brahma, and declared that a demi-god, Nared, invented the sacred vina; the Grecians to Mercury, who, having found the shell of a tortoise, over which some dried tendons still attached vibrated, invented the lyre in imitation thereof; the Egyptians to Isis and to the god Thoth.

That song preceded instrumental music is easily admissible, but also that instrumental music was not slow in following and imitating vocal music as well as primitive instruments allowed. For long centuries this was music's principal part, especially in connection with religion. Ideality and intellectu-

ality were restricted to religion which raised men's minds above earthly cares, and this being music's supreme scope, it was bound to become the inseparable handmaid of religion, adding to words a greater degree of intensity, emotion, and sentiment of which it alone was capable.

The absolute dearth of documents relating to the music of earliest epochs makes it impossible to give an idea of the music of those times, and, moreover, the assertions of many writers lack authenticity.

The most common and most probable hypothesis is that the ancients had no idea of absolute melody or a sequence of tones linked according to the laws of harmony, in a manner agreeable to the ear, but that their song was indissolubly united to words and consisted of a sort of declamation with a rising and falling of the voice according to the accent or emotion, and a rhythm dependent upon prosody.

As "the cradle of human culture" was in Asia, so it is believed that the art of music originally developed there.

In Genesis, fourth chapter and twenty-first verse, Jubal, who lived about 3000 B.C., is mentioned as the first inventor of wind and stringed instruments. But this assertion does not merit faith, because the music of the Hebrews did not afterwards attain that degree of perfection which

we find in the musical theory of India, nor has there been preserved any mention of theory peculiar to the Hebrews.

We have as relates to the ancient music of India only much about theory, but this is sufficient to give us an idea of the immense complication of their musical system. The tones of the diatonic scale which they seem to have known, but whose importance as basis of a musical system they did not appreciate, were divided into semitones, and these in their turn into other semitones, quarter-tones, and yet smaller divisions.

But if the writer Soma¹ tells us of nine hundred and sixty different tonalities, this must not be accepted according to our interpretation, because every scale contained six new tonalities, according to a new tone of the same with which it commenced, — for example, from *c* to \bar{c} , from *d* to \bar{d} , etc., without regard to semitones; and these were succeeded by new scales formed with a semitone or a quarter-tone as tonic. Modern researches have not yet determined whether or no this most complicated system was confined to theory alone, the fruit of speculation and imagination, and never practised.

Remarkable virtues were attributed to the melodies of the Brahmins (Ragas) preserved by tradi-

¹ Soma: a poet and musician of Hindoostan who wrote in Sanscrit about music.

tion, such as the taming of wild beasts, the burning of those who sang them, rain-making, obscuration of the sun, etc. The text of some of these has been preserved in the books of the Vedas; also in Sanscrit writings the titles of some musical works are named,—for instance, Example of Melodies, Theory of the Scales, World of the Emotions, etc. The instrument most used in India was the vina, a plucked instrument of seven strings, made of reed, with two gourds added at the ends for the sake of resonance; also the magondi, a kind of guitar with four strings.

The Chinese theory bears no resemblance to that of India. Two intervals, the fourth and the seventh, are wanting in the scale formulated by Ling Lun about 2500 B.C., and all after attempts to restore them were in vain. "One might as well add a sixth or a seventh finger to a man's hand!" exclaims a writer. The tones of the scale which commenced by F of our system had symbolic names, as Kung (emperor), Isang (minister), etc., and in like manner were the semitones distinguished.

It is noteworthy also that in Chinese music our lowest note is their highest and *vice versa*, so that the first tone of their scale, F, is the highest. Together with their theory, eight different qualities of sound were established corresponding to those

which certain bodies give. These were stone, metal, terra cotta, silk, wood, skins, bamboo, and a kind of gourd, and from these materials Chinese musical instruments were made. In spite of development in musical theory and of variety in instruments, Chinese music never became a true art, and when we hear the modern music of this nation, which, just as it is tenacious in the preservation of primitive customs, so adheres firmly to most ancient musical traditions, we cannot comprehend the fact that Confucius (500 B.C.), after having heard the compositions of the celebrated musician Quei, did nothing for three months but contemplate thereon.

The accounts which we have of Egyptian music are very few. From *bas-reliefs* preserved, we know that it must have occupied a large place in culture, and that they knew of many instruments, as harps with several strings, flutes, drums, etc. Herodotus found in Egypt a melody, "Maneros," which bore a close resemblance to the "Lament of Linus," the most ancient song of Greece which had probably been imported from Egypt. Two of the forty-two books of wisdom were the books of singers, and it is believed that they contained melodies that were sung on sacred occasions, at funerals, etc. Their musical scale seems to have consisted of seven tones or two united tetrachords, but it is not known whether these were melodic or harmonic. In

ancient times, moreover, the priests had established ten sacred tones as permissible in church, and had prohibited the use of strange melodies, thus impeding the development of the art of music. It is also probable that the musical theory of Pythagoras as to the harmony of the spheres, which aimed at the discovery of the connection between music's laws and those astronomic and cosmic, had its origin in Egypt, where the science of astronomy flourished.

That music with the Hebrews was cultivated and held in great esteem we learn from an infinite number of passages in Holy Scripture. This nation, which showed little inclination towards the arts of painting and of sculpture, surpassed all other Asiatic people in poetry whose master works challenge admiration even to-day. But that same religious sentiment, innate in "the chosen people" which found its highest and most perfect expression in religious poetry, necessarily turned to music, — an art in which loftiest aspirations and sublimest ideals find their most adequate expression. For this reason the music of the Hebrews was essentially religious, and formed an integral part of divine worship, being intrusted to the privileged class of Levites. King David and King Solomon ratified their trust, and decreed that they should furnish four thousand singers for service in the temple, with musicians divided into two hun-

dred and eighty-eight choruses, each of which should have its own leader.

It is difficult, if not impossible, to gain a clear idea of the nature of Hebrew music, as few accounts of its theory have been preserved to us, and we know little more than the name of their musical instruments. It is probable that in early centuries it was not unlike Egyptian music, because the Hebrews passed a long time in Egypt, and because Moses, educated in the wisdom of that country, was influenced by Egyptian culture. The epoch of Hebrew music's highest development was that of King David and of King Solomon, one the author of the Psalms, the other of the Song of Songs, two models of religious and of profane Hebrew poetry.

Without doubt the Psalms were sung either as a kind of poetry or according to observations placed at the head of each. Thus Psalm ix had the superscription: To be sung according to The Beautiful Youth; the xxii, according to The Hind of the Dawn; the xl, according to The Marriage of the Roses; the lx and the lxix, etc. These superscriptions could but indicate melodies known to all, by which the Psalms should be sung; and we have reason to believe that the melodies indicated belonged to popular music. From like indications we conclude that the Psalms were sung in verses by choirs, sometimes antiphonally, sometimes in

unison, and that they were accompanied by instruments, especially by citharas, harps, and the psaltery. The music of the Psalms must have been a kind of psalmody, with accents and variations of tone, corresponding to the text, and not extending beyond a few tones.

The question whether the Hebrews had any knowledge of notation is as yet unanswered, since it is not known whether the signs found in most ancient writings are notes, or simply metrical accents to facilitate uniform recitation or song. The attempt made by Arends¹ to decipher one of these Psalms seems to have been successful, as the resulting melody corresponds in certain respects to the most accredited hypotheses relating to Hebrew music. Modern Hebrew music cannot be taken as a guide for the ancient, because different races have songs differing one from the other according to the country in which they located and external influences are evident.

The instruments used by the ancient Hebrews were most numerous, but of these, also, not much is definitely known, as the sources of our knowledge are few, besides the *bas-reliefs* from the Arch of Titus. Among the wind instruments were the schophar (the principal one), a kind of curved

¹ Arends: author of "Ueber den Sprachgesang der Vorzeit und die Herstellbarkeit der althebräischen vocal Musik, mit entsprechenden Musikbeilagen."

horn, still used in the synagogue to-day; the chalit, a species of flute. Among stringed instruments, the kinnor, a kind of cithara or harp, with many strings; the psaltery, also a species of harp. Among instruments of percussion, the aduf, drum, tambourine, etc. An instrument called magrefa is mentioned in the Talmud, which was reputed to be an organ of a hundred tones, heard even to the top of Mt. Olivet; but there seems to be some mystery surrounding it, as the coal-shovel used in the temple was also called magrefa.

As general culture rose to a high degree in science, and somewhat also in the arts of architecture and of poetry, with the Arabs, especially after the reform of Mahomet (622 A.D.), it was natural that music should not be overlooked by scholars, more especially by mathematicians. In fact, a complicated and artificial theory developed, consisting of fixed and movable tones, with eighty-four kinds of scales (many of which were practically useless), containing thirds of a tone, hence the indefinite quality characteristic of Oriental music, etc. At first theory and practice went hand in hand, but afterward the theoreticians lost themselves in a maze of philosophical, allegorical, and mystical speculations, or in abstruse mathematics, so that music, deriving therefrom no profit, rapidly declined. Among Arab instruments the most noteworthy are: the rehab, from which our violin is

derived; the eut (a species of lute, hence its name), with four to fifteen strings, which was carried into Europe by the Spanish Arabs, and at the time of the Crusades introduced from the Orient; the oboe, etc.

Arabian music is homophonic, and its monotony and melancholy cadences reflect the nature of the Arab people. Not, however, destitute sometimes of poetry and melodic inspiration, its rhythms and strange intervals have been imitated many times by musicians of Europe.

The music of the Gypsies, who doubtless were of Oriental origin, resembles somewhat that of the Arabs, and especially that of the Orientals.

The scale of the Gypsies is singular and most characteristic. In it is found, though not always, the augmented fourth and seventh and the diminished sixth. Gypsy music is improvised music. The melody, either broad, passionate, and minor in tonality, or tripping, impetuous, brisk, and vigorous in rhythm, loses itself, and is confounded in a maze of adornment, whose figures crowd upon each other, interweaving themselves among the single voices. The scope of Gypsy music is restricted, but in its limitations is an infinite variety which, though to us Occidentals at length becomes tedious by its stereotyped form and a markedly pronounced national character, is none the less admirable

The principal orchestral instruments of the Gypsies are the violin and the cembalo, a kind of psaltery with many strings struck by two hammers. The Gypsy loves his music passionately, and frequently attains perfection in it. Although the harmony of the music of the Gypsies is not of much importance either by influence of other people or by intuition, the accompaniment, always executed by heart and mostly improvised, is characteristic and original, especially when the secondary parts, ceasing to accompany merely, emancipate themselves and adorn the melody of the principal violin with a thousand arabesques and figures, meeting, following, and uniting in thirds and sixths.

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CHAPTER II

THE MUSIC OF THE GREEKS

THIS nation in which the ideal of the Beautiful was innate and upon which Nature, with a most liberal hand, had bestowed her loveliest gifts, was destined to be the one to leave its imprint upon ancient music, and to lay the foundations of that stately edifice for which all boundaries seem too narrow.

Only with the Greeks did music commence to be an independent art, and cease to be the expression, unconscious as it were, of sentiments and emotions; with the Greeks a musical theory, for the first time developed, based upon physical and harmonic laws that influenced our system of which theirs is the source; only with the Greeks did music take its place as equal among the other arts, and its inherent æsthetic and ethical power become recognized.

The history of Greek music is divided into three great periods: the first embraces the period of mythology and extends to the Dorian migration (1000 B.C.); the second, to the war of the

Peloponnesus; and the third, or that of the decadence, to the Roman Conquest.

In the mythical period, as in the history of other nations, we meet with legends telling of music's divine origin. The principal figures of that time were Orpheus, — personification of music's power, — who with his singing tamed wild beasts, ogres, and made trees and rocks move; Amphion, at the sound of whose harp stones massed themselves and formed the walls of Thebes, etc. Music occupied a large place in mythology and was under the protection of the god Apollo and of the muses; Bacchus was honored with dithyrambs, — those songs which were the origin of tragedy and of the chorus in the Greek drama.

In the second period after the Dorian migration, we encounter Olympus, the youth celebrated as inventor of the enharmonic genus, and Terpan-der (600 B.C.), a native of Lesbos, who lived in Sparta, the true father of ancient music-theory. He composed melodies (Nomi) which were preserved by tradition a long time, and to which were ascribed, as to the melodies of India, a powerful influence upon morals and customs. To him also is attributed the honor of using a music-notation and of adding to the ancient lyre of four strings, three others. The poetess Sappho (550 B.C.) and Alceus (580 B.C.) seem to have been also singers and musicians. But concerning music's

development and especially its theory, the most important figure of all was the celebrated musician and philosopher, Pythagoras of Samos (580-504 B.C.), who, during long journeys in Egypt and Asia, had occasion to study the music of those countries and to learn the systems which, with modifications, he introduced into his own country. He was the first to discover the numerical ratio of tones by means of a monochord (a resonant box over which a string was stretched, whose tone, by application of movable bridges, could be altered). By this means he formulated intervals. Thus he determined the ratio of the first with the octave as $1 : 2$; of the fifth, as $2 : 3$; of the fourth, as $3 : 4$; for these ratios corresponded to the relation of the length of the entire string with one-half, two-thirds, three-fourths, and produced respectively the intervals named. This system, which is based on mathematic and not harmonic laws, necessarily ignores the nature of the third, which to us is a consonance, but which to Pythagoras was a dissonance; and therefore, though the new discovery was most important for the future development of music, it was, perhaps, the cause of ignorance among the ancients relating to harmony, and the reason that many, many centuries had to elapse before this should develop.

The epoch of Athens' glory in the time of Pisistratus, and still more of Pericles (478-429

B.C.), and the rise and development of national tragedy was also the epoch during which Greek music was at its best.

The importance of the chorus is greatest in *Æschylus*, less in *Sophocles* and in *Euripides*. That the choruses were sung now seems certain, and also that the music may have been written by the tragic poets themselves, or at least taken from some well-known popular songs, and those designated by them, which were best adapted to the situations or sentiments expressed.

The chorus consisted of three parts: the *Strophe*, the *Antistrophe*, and the *Epeode*. The two first were sung by separate choirs who united at the *Epeode*.

Although Greek music had not melody in the modern sense of the word, it is not admissible that the music of the chorus in Greek tragedy was simply a cadenced recitation similar to monologue and dialogue, but expressing by the character of the poetry general considerations and abstract sentiments, it must have approached a kind of lyric melody. Moreover, it is probable that chorus and recitatives were accompanied by instruments, presumably flutes and citharas.

With corruption of customs and the decadence of the Greek Republic commenced the epoch of music's decadence also. Virtuosity supplanted the simplicity and dignity of the ancient *Nomi*

(melodies), masking beneath the refinement of art and external effect its lack of substance. The voice of the wise who deplored times past was suffocated in the applause of the crowd which gave crowns and laurels to the harpist Phrynis, the singer Moscus, the courtesan Thais, and raised a temple to the flute-player Lamia. The ancient liberty of Greece was lost under the Macedonian dynasty, and with it the art of music lost all importance and became a mere pastime. Only a few learned men occupied their solitary hours meditating questions of musical theory and re-lived in the past, as Aristoxenus, "*L'Armonico*" (350 B.C.), whose three books on Harmony's Elements are preserved, in which, contrary to the theories of Pythagoras, hearing, not mathematical laws, is made supreme arbiter; a fragment by Alypius (200 B.C.), which seems to contain a system of music-notation with letters; and Plutarch (49 A.D.).

For Greece was reserved the glory of being the first to study the æsthetics of music, its influence on the mind, in education, and on the development of character. Already in the time of Pythagoras and of his school music had been the object of profound study and its connection with astronomy and the order of the universe sought. This science, already manifest in myth and legend, was cultivated even to exaggeration, music and astron-

omy being called sisters. The lyre was the symbol of the universe, its strings representing the elements, the music of the spheres found its echo in the cithara and in harmonic numbers, consonance and dissonance corresponded to the signs of the zodiac.

The studies of Aristotle and of Plato relating to music were equally profound. The first denies that music is a diversion in itself, but assigns to it a place and moral power. Music influences character, incites to good and implants hatred of evil. Bad and effeminate music should be prohibited by the state as dangerous and corrupting of customs. Only two tonalities should be permitted, *i. e.*, the Dorian and the Lydian, because the one animates man with strength, constancy, and virile sentiments, the other comforts him and inspires sentiments of love and goodness.

Aristotle agrees with most of these theories, but recognizes, moreover, in music the power of delighting and, in so doing, of ennobling mankind. Therefore it should be taught to the youth. To what degree this moral power was recognized in Greece is shown by the fact that in education by "Musical Arts" were understood religion, poetry, and music. With the history of Greece closes the period of the art's antiquity, since scant notices only are preserved for us about ancient Roman music, and that of a later epoch was but a shadow

of Grecian music. The ideal of the Romans, the character of the nation, tended toward other aims, and the most ethereal and ideal of all arts found itself out of place in that ambient of realism, in the midst of a mass agitated by desires of conquest and of glory. At the time of the emperors and after the conquest of Greece, Rome appropriated Greek culture and with it Greek music. Greek singers and players on the harp enlivened the banquets of Roman patricians. Rome tried to make up for lost time and gave itself over to unbridled orgies to which music was obliged to contribute no longer as an independent art, but as a mere handmaid. Ancient simplicity vanished, and in feasting and dancing men tried to forget care and tyranny. An army of singers and players took the place of the ancient Greek chorus; instead of the dithyrambs and victorious songs of former times were heard the hoarse songs of Nero, crowned with laurel and proclaimed the equal of Apollo, until these also were silenced in blood. Then succeeded the songs of barbarians forcing their way into the Eternal City, and Greek and Roman culture was buried beneath the ruins of crumbling temples.

The Greek musical system is based upon the tetrachord, a series of four tones corresponding to those of the lyre. It consisted of two tones and a semitone.

The Greek scale was composed of two tetrachords joined, either by a common tone, as :

B—C—D—E— E—F—G—A—

or with the interval of a tone between them, as :

E—F—G—A— B—C—D—E

The perfect system (telëjon) was formed by these last two tetrachords with two others, one above and one below them, and one more tone added at the base (proslambanomenos).

A | BCDE | EFGA | B \bar{C} D \bar{E} | E \bar{F} G \bar{A}

This, as may be seen, is our descending scale of A minor without the leading-tone (G \sharp).

Afterward, for modulation to the fifth, another tetrachord was added which contained the semitone above the last tone of the middle tetrachord. Then the complete scale was :

$\overset{1}{\boxed{\text{A B C D E}}} \quad \overset{2}{\boxed{\text{E F G A}}} \quad \overset{4}{\boxed{\text{B } \bar{\text{C}} \bar{\text{D}} \bar{\text{E}}}} \quad \overset{5}{\boxed{\text{E } \bar{\text{F}} \bar{\text{G}} \bar{\text{A}}}}$
 $\quad \quad \quad \boxed{\text{A B} \flat \bar{\text{C}} \bar{\text{D}}}$

Each of these tetrachords had a special name (Hypaton, 2 Meson, 3 Synnemenon, 4 Diezeugmenon, 5 Hyperbolaeon) and the single notes also had special names (Hypate, Parhypate, Lichanos, etc.). The highest tone of the middle tetrachord

(the A mese) had great importance because it was the tonic.

Greek music recognized seven species of octaves, differing according to the tone of the scale with which each commenced. As the tones of the diatonic scale were invariable, the only difference between the octaves depended upon the altered position of the semitones. The octaves were :

B --- B	Mixolydian.
C --- \overline{C}	Lydian.
D --- \overline{D}	Phrygian.
E --- \overline{E}	Dorian.
F --- \overline{F}	Hypo-Lydian.
G --- \overline{G}	Hypo-Phrygian.
A --- \overline{A}	Hypo-Dorian.

The perfect system could be transposed into other tones whence modes were derived. At first there were five of these, afterward seven, and at last fifteen. The most important were those of the middle tones: Dorian (D), Ionian (D \sharp), Phrygian (E), Lydian (F \sharp). There were five modes at the interval of a fourth above (Hypo-Dorian, etc.) and five others at the interval of a fourth lower (Hyper-Dorian, etc.).

The Greeks had a chromatic and enharmonic system beside the diatonic. But it must be observed that the modern signification of the words enharmonic and chromatic does not correspond to

the ancient because the sequence of tones in the ancient chromatic genus did not proceed by equal semitones, but by two semitones and a minor third, and in the enharmonic system quarter-tones were employed.

It is difficult to decide whether the enharmonic genus was actually practised or whether it remained rather the object of theoretic speculations. Helmholtz, certainly a competent authority, believes that we, accustomed to a system radically different, cannot comprehend the distinctions of quarter-tones. Plutarch, Aristides, Quintilian, and other later authors speak of the enharmonic genus as having fallen, already in their time, into disuse.

The theory of rhythm based upon the prosody of the language was well developed and preserved for us in some writings which are admirable for acuteness of observation.

Letters of the alphabet with modifications of signs served for notation. In vocal music, the length of time was indicated by a syllable placed under the note; in instrumental music by signs for the different values. As each note had its own sign and a separate sign for its value, it is natural that their notation was difficult to learn.

The mooted question whether the Greeks had knowledge of harmony in the modern sense of the word seems to have been decided in the negative, no authors maintaining the contrary; and it

is the more probable since, not recognizing the third as consonance, they could not understand concords of which the third is an essential part. Neither did harmony correspond to the character of their national music, which, because of its variety and decisive rhythm as well as by the characteristic of different modes, had no need of harmony's aid.

These opinions, now universally accepted, had their best confirmation in the late discovery (1893), at Delphos, of the Hymn to Apollo, probably from the second century before Christ.

It was carved upon a stone and contained, beside the text, musical signs also, above each syllable corresponding to those which we have from Aristoxenus.

Its value is inestimable because it is the only genuine monument of importance which remains to us of Greek music. The other fragments preserved are the three Hymns of Mesomedes, published for the first time by Vincenzo Gallilei in the *Dialogue of Antique Music* (1581); a fragment of the *Orestes* of Euripides; a Scolion, discovered in 1883 at Tralles,¹ and published in 1891 by Crosius; and some other fragments, nearly illegible, found at Delphos with the Hymn to Apollo. The Pindar's Ode, published by Athanasius Kircher in 1650, said to have been discovered in a manuscript at Messina, is now considered apochryphal.

¹ Tralles is a city of Lydia, in Asia Minor.

The hopes cherished, after the new discovery of the Hymn to Apollo, of having found the key to Greek music were but delusive, and it must be acknowledged either that we are not capable of deciphering these fragments, or that our mode of listening to music is decidedly different from that of the Greeks. We are driven to these conclusions when we consider that the Dorian mode, of a decided minor character, was considered by the Greeks stern, war-like, and potent, while the Lydian (our C major) they thought sensual and effeminate. And poor, indeed, considered melodically, seem to us the fragments preserved ! Yet we may approach the solution of the problem if we bear in mind that Greek melody emanated from the words, and that rhythm and metre were given by the accents themselves of the words. In fact, the reconstruction of the Hymn to Apollo, made by Oscar Fleischer according to this principle, is much more adapted to convey an idea of Greek music than all the others, which are faithful only in the least degree, and made at hazard with decidedly modern elements.

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CHAPTER III

THE FIRST CENTURIES OF THE CHRISTIAN ERA

THE Roman Empire had arrived at the apogee of its grandeur and glory, and while decadence, caused by corrupt customs, was already commencing, and men were attributing divine honors and erecting temples and statues to tyrannous emperors who had killed liberty of action and of thought, there was born in a little Hebrew town He who was to found a religion which proclaimed equality of the high and lowly before God, and that embraced within its faith all who recognized its supreme principle of equality and charity. Emperors tried to drown the new faith in blood, but in vain, for from the blood of martyrs shed upon the sands of the circus sprang new followers who ran with serene and happy looks to meet death.

The new religion which opened new horizons to thought, and which was the expression of intimate and noblest emotions, had no need of the plastic art, nor of painting, since it renounced all that was material; but so much the more it sought in

music that medium which was best adapted to express the indefinable sentiments and aspirations which moved the minds of believers, their sorrows and their hopes.

While the cries of the Bacchantes were resounding and the applauding mob was taking part in the martyrdom of the first Christians, thrown as food to the wild beasts, the Faithful gathered together in the obscurity of the catacombs, and in the dim light, on the tombs of martyrs, they knelt to pray, and to offer up songs to the true God.

What those Christian songs of the first centuries of Christianity were we are not able and probably we never shall be able to determine. The almost universally accepted opinion is that they were similar to Hebrew chants, though somewhat modified by influence of Greek and Roman music. In fact, if it be true that the greater part of the first Faithful were converted Hebrews, it is also certain that many Greeks and Romans were soon converted to the new faith.

Greek music, disseminated and universally known, could not but influence Christian music, for it is impossible to think that a new art could have sprung up, and that the Christians abandoned the traditions in which they had been reared. On the other side, Hebrew music fallen into decay was but the shadow of that which it had been in the epoch of David and of Solomon. Neverthe-

less, all trace of the melodies of the principal songs could not have been entirely lost, and we may assume that some of these were transmitted with the text into melodies of the Christian religion, — for example, The Psalms, The Song of Simeon, The Magnificat, The Song of the Three Young Men in the Fiery Furnace, etc.

It seems probable that Christian music, especially the new hymns, was influenced by Greek music, when we remember that the first attempts at Christian painting also in the catacombs were reminiscent of Greek myths. Thus, "The Good Shepherd," to pagan imagination, resembled Mercury; "Daniel in the Lions' Den," Orpheus, who, with his singing, tamed wild beasts, etc. We shall not be far from the truth if we conclude that the music of the first Christian epoch derived its form and beauty from pagan music, and its sanctity and elevation from the Hebrew.

It was exclusively vocal, for the Christians had an aversion to instruments which served at pagan feasts. "We will adopt one instrument only, The Word of Peace by which we adore God," wrote Saint Clement of Alexandria, "not the ancient psaltery, drum, trumpets, and flutes"; and Saint Jerome says that a Christian maiden ought not to know of a lyre or flute, nor for what purpose they are used.

In spite of the influence of Greek music, Chris-

tian music of the first centuries must have been the simplest and most unadorned, for Greek music-theory was so abstruse and complicated that we cannot believe it was studied and applied to their music by the early Christians, who for the most part belonged to the uncultured and low classes. From accounts given by the authors of that time, especially Philo, a Hebrew writer of the first century of the Christian era, the Christian chants seem to have resembled those of the chorus in Greek tragedy, sung alternately by double choirs which afterward united, — a custom which probably arose from the division of the Psalms in verses. The melodies of the Psalms may have been the original Hebrew ones, since it is not probable that these also were lost with the flight of centuries.

Posterior to the antiphonal singing of the Psalms are the hymns, although many of them belong to early times. The first poet of Christian hymns, of which any memory has been preserved, is Hilary, bishop of Poitiers (350 A.D.). The hymns, like the Psalms, were only psalmodical chants in the form of emphatic declamation, with a rising and falling of the voice on words marked by the text, and with a final melodic cadence.

The chant must have been only syllabic, corresponding to the metre and prosody of the text after the manner of Greek hymns and ancient Hebrew music.

The following are named among those identified with Christian music: Saint Clement of Alexandria (200 A.D.), who prohibited the chromatic and enharmonic genus as enervating and effeminate; Saint Basil, who re-ordained the music of the Eastern Church (370); Hilary and Pope Sylvester, who seems to have been the first to organize singing-schools.

With the progress of time and after the reform of worship, congregational singing was no longer compatible, either because the different songs were not familiar or because of the difficulty of their execution, so much the more as the Latin language was falling into disuse and being transformed. Therefore, at the council of Laodicea (367), it was decreed that no one should sing in church except the singers in the choir. To them was intrusted the responsibility of preserving ancient traditions, and probably to them may be ascribed melodies of the new Christian hymns.

The first to regulate the chant of the new church and to formulate a theory, however embryonic, was Ambrose, bishop of Milan (333-397). In his time the struggle with the Arians raged more furiously than ever, and the diocese of Milan was threatened with persecutions ordered by the mother of the emperor Valentinian, who was favorable to the Arians and wished to take Ambrose from his diocese.

In those days of desolation and uprisings he took refuge with the congregation in church, where he passed days and nights in prayer. To cheer the minds of the Faithful and arouse their zeal, he caused hymns to be sung after the Oriental manner of antiphony, the choirs alternating. From that epoch Christian song seems to have undergone a transformation, to have spread to the neighboring dioceses, supplanting pagan melodies and affecting mundane music.

There is no information as to the true nature of the Ambrosian music, and we cannot tell how worthy of faith is the assertion that it was not entirely diatonic, but chromatic. This supposition seems in part justifiable when we recall the enthusiasm which Saint Augustine displayed, as, moved to tears, he asked if such song were not sinful that so moved him by its sweetness as to make him oblivious of the text.

Many hymns are attributed to Saint Ambrose, among which is the *Te Deum*, although it now seems that this is of Oriental origin. To him also is ascribed, though not with certainty, the introduction of the first four authentic modes, which are none other than four of the seven diatonic octaves of Ptolemy's system and those which most resemble in character and melody the Psalms.

They are the modes D to \bar{D} , E to \bar{E} , F to \bar{F} , G to \bar{G} , formed of two united tetrachords,

and they correspond to the Greek Phrygian, Dorian, Hypo-Lydian, and Hypo-Phrygian modes. They had special names different from the ancient ones (which recalled pagan music), and were known as *protos*, *deuteros*, *tritus*, and *tetradus* (first, second, etc.). All four were called, in distinction from those afterward added, The Authentic Modes. In the third mode, from F to F̄, there is no semitone in the first tetrachord, and the famous Tritone (*Diabolus in musica*) is caused by the augmented fourth, F to B; this Tritone worried musical theoreticians so much in the Middle Age that they disputed about the substitution of B flat for B in lengthy treatises.

Though it is not certain that Ambrose knew of notation, it is not improbable, for before him a deacon of Edessa, Ephrem, had used signs for notation.

The supremacy of the Ambrosian chant lasted for many centuries in the Oriental Church, though it is believed that the chant of the Roman Church differed in many points from the Ambrosian, and that it was more comprehensive, containing the true elements from which our music developed as an art independent of the words.

During the centuries after that of Ambrose, many bloody wars and barbarous invasions took place on the Italian Peninsula. Then the ancient metropolis of the Roman Empire, the Eternal

City, presented a sad spectacle. Depopulated and partly deserted, torn by civil discord, its streets resounded with Psalms of the penitent, who, the head covered with ashes, beating upon their breasts, marched in procession to the many new churches, to implore pity from God for the sins of humanity, for an end to the pests which were depopulating the city, to the carnage which made the streets red with blood. Gloomy monasteries which reverberated with lugubrious song were substituted for antique monuments, witnesses of former grandeur, some ruined by time, more by the devastating hand of man.

It was in this time of misery and decadence that Gregory the Great mounted the throne of Saint Peter, a grand mediæval character, one of those who light an entire epoch. The profound religious sentiment with which he was endowed, his extensive culture and knowledge of music, could not fail to attract to his attention this art which, especially in those days, was necessarily considered the greatest auxiliary of religion, of which originally it had been daughter and handmaid. Gregory intuitively felt its importance, and in spite of heavy papal cares, he turned his attention towards it and meditated reforms. He is the founder of the Schola Cantorum, which for many centuries was the faithful steward of purest, ancient traditions, and he furnished it with a

magnificent patrimony, granting to its members ecclesiastical offices (primicerius, secundicerius, etc.). To the Schola was added a school for young boys (pueri symphoniaci), in the instruction of whom Gregory frequently took part, and it is said that up to the ninth century a chair was preserved which Gregory occupied in the school and the rod with which he punished inattentive pupils.

Beside regulating the worship and liturgy, he also stipulated songs and hymns to be sung on particular sacred occasions and selected and determined their melodies. The text and the melodies were, by his order, written in a book, The Antiphonary, which was attached by a chain to the altar of Saint Peter, and declared the only authentic and invariable authority. It is said that he himself wrote hymns, and to him are attributed, among others, *Te Lucis ante Terminum* and *Rex Christe*.

There is the greatest difference and a most essential one between the Gregorian and the Ambrosian chant. While the Ambrosian was syllabic and followed the prosody and metre of the text without regard to musical rhythm, the Gregorian was based on musical metre, on rhythm inherent to the melody independent of the prosody of the text, and it endeavored to free the melody from the prosody, assigning several notes to a syllable or one note only, according to the melody.

Another difference was also the equal value of all notes in the Gregorian chant, not, however, in the modern sense of the word, for in spite of equal measure and apparent lack of rhythm, this and the value of notes were determined by the rhythm latent in the melody.

Some authors, especially modern ones, hold the opinion that the Ambrosian chant was not metrical, but rather melodically rhythmic. This does not seem acceptable, for Guido of Arezzo wrote that the Ambrosian chants were sung, scanning the metre. After all, the question is impossible to decide, because the songs which we consider Ambrosian were modified doubtless after Gregory the Great's reform.

Gevaert in his writings has tried to prove that the honors attributed to Gregory were usurped and belong instead to Sergius I (681-701) or to Gregory II or III. The discussion is not new, but Gevaert has been able to produce new arguments which, if not convincing, are forcible enough to throw doubt upon the merits of Gregory the Great, of whom mention is first made by the chronicler John the Deacon of the ninth century, — not, however, an exact nor reliable author.

The Gregorian chant had many names: *Cantus Planus* (even movement) for notes of equal value, *Choralis* and *Cantus Firmus* for fixed chant. These were divided into two principal kinds:

The *Concentus*, in which melody dominated as in hymns, Sequences, Responses; and Accents (*modus legendi choraliter*) which resembled ancient psalmody, not being strictly melodious, — simply a cadenced recitation as in the Epistle, the Gospel, the Preface, and the Pater Noster, etc. In the Sequence, melody was most pronounced. It was evolved, in course of time, from the *Jubilus*, a free cadenza ornamented with flourishes that were sung on the final A of Alleluia, — as an expression of believers' joy when in ecstatic moments they offered up hymns of praise to God. Afterward a text was added to the notes of the *Jubilus*, and thus originated the Sequence. The perfection of the chant and the new reform could not have been complete if theory and practice had not progressed equally. The four authentic tones of Saint Ambrose were no longer adequate to the new art, and therefore it was natural that the interest of scholars should be aroused and that they should try to amplify the musical system.

Foremost among theoretic writers of the first centuries is decidedly Severinus Boethius, of noble Roman extraction, born about 470, who served high in office at the court of Theodoric, King of the Goths, and was decapitated in 524 for having taken part in a conspiracy. His five books *De Musica* in which the Greek theories of Pythagoras were repeated and amplified became the musical

evangel of the Middle Age, and remained so until the beginning of the modern age, although their theories did not correspond with the new music which now had out-distanced the Greek theory, abandoning its principles and substituting others.

New researches have brought to light the fact that it was the Byzantine Church which prepared the transformation of the Greek musical system. Here now we find a new diatonic scale, composed of fundamental tones of the transposed Greek modes (Dorian, Phrygian, etc.) and designated by the first letters of the Greek alphabet. The scale was this :

A B C# D E F# G# A

Neither were the changes limited to the scale alone, for new tonalities also were introduced ; but everything relating to this is still obscure and uncertain, nor have recent studies resulted in definite conclusions.

For a long time the Greek system was maintained in the West, but now, influenced by the Byzantine school, some confusion resulted.

We find the system of tetrachords abandoned and the diatonic octave made the foundation. To the four Authentic modes were added four others, the Plagal (meaning leaning-upon, oblique) formed by placing the second tetrachord of the Authentic

mode before the first. Thus, from the first Authentic mode,

D E F G A B C D

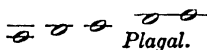
was formed the first Plagal,

A B C D E F G A.

The modes were designated by numbers First, Second, etc. Every Authentic mode had its principal note, the Tonic (*repercussio*) or Final, common with the Plagal; for example, D, in the first Authentic and Plagal:

Final.

Authentic Form.

 *Plagal.*



From this tendency of the Plagal to the fourth,¹ an indefinite and uncertain sensation was the more felt when, as usual in melodies of the *Cantus Firmus*, the ascending major third was missing in Plagal modes.

The Gregorian chant is indissolubly associated with the church modes, because to the eight modes (four Authentic and four Plagal) melodies corresponded to be sung in assigned tones. Thus the so-called eight tones of the Psalms corresponded to eight tonalities, the most important

¹ On the Plagal fourth, not the first, chants ended, as that interval, corresponding to the Authentic, was the Final (equivalent to Tonic).

melodic notes of which fell upon principal notes of the respective Gregorian tones. The later ninth tone of the Psalms (the *Tonus Peregrinus*) was formed of the first and eighth tone, and used only for the Psalm : " *In Exitu Israel de Egypto.*"

The diverse position of semitones in the modes makes the difference, one from the other, much greater than in ours, which are formulated according to one same principle.¹ Gerbert quotes from Adam of Fulda, a fifteenth-century author, this characterization of modes :

"Omnibus est primus, sed et alter, tristibus aptus
Tertius iratus, quartus dicitur fieri blandus
Quintum da lætis, sextum pietate probatis
Septimus est invenum, sed postremus sapientum."

The above-mentioned modes bore Greek names, but without the ancient signification and value, for which the misinterpretation of a passage of Ptolemy by Boethius and other authors is accountable.

The denomination of notes by the first letters of the alphabet, a b c d e f g, commencing with a (the lowest note of the system), is attributed to Gregory the Great, but incorrectly, because it occurred later.²

¹ Thus our C major and A minor are only transpositions in other scales.

² Notker Balbulus, a monk of the famous convent of Saint Gall, 912.

This change, which gave the final blow to Greek theory, was very important, as it indicates that the octave, and not the tetrachord, is the base of a musical system.

The Gregorian chant was written with signs that were formed in the course of centuries, and Gregory himself used these for notation, and not the letters of the alphabet. These signs, called *Pneuma* (*Neumæ*), a breath, a zephyr, — or also Roman note, — probably of Greek-Byzantine origin, formed a kind of musical stenography, and were complicated and numerous.

Their form was that of the period, the comma, the straight or curved line, crooks turned up or down, circumflex accents, etc. By a union of these signs, groups of notes, certain phrases and customary cadences were represented. All the *Neumæ* had special names, as *virgula*, *astus*, *clinis*, *scandicus*, *ancus*, *cefalicus*, etc., according to their form.

They were written without lines directly above the syllable. This method of notation, beside the difficulty in learning the signs, was only an aid to the singers' memories (the melodies being known by tradition), for though they indicated the time and rhythm, and also the rising and falling of the voice, they did not determine intervals.

The work of deciphering the *Neumæ* to-day is an arduous undertaking, and it was also in early

times, because fixed rules were lacking, and the notation frequently varied. An ancient author, speaking of singers, writes : *Coeci erratores quam cantores potius dici possunt*. Another specimen of Neumæ peculiar to some countries indicated the notes with periods one above the other, either united or separated.

The introduction of a line above or below which the Neumæ were written was therefore an important and most useful innovation, for by means of this it was possible to establish at least three tones, namely, that on the line, that below the line, and that above. At the beginning of the tenth century the line was made red and indicated F. Afterward a new line was added above, usually yellow, indicating C, as in the manuscript of the Magliabecchi Library, so that then it was possible to establish the notes of the interval of a fifth.

Other Neumæ served to indicate the manner of execution, and from these we learn that even in those times they knew about the *appogiatura*, the *mordente*, the *tremolo*, and the *portamento*, therefore we may certainly reason that in course of time the Gregorian chant was embellished and ornamented with many devices of song, and the form, originally simple and unadorned, was abandoned.

Circumstances of the epoch favored the diffusion of the Gregorian chant, which progressed with

that of Christianity. To Rome crowds of pilgrims were hurrying to visit the tomb of Saint Peter, and on the minds of those barbarous people, animated with faith in new religious ideas, the effect must have been impressive of solemn majestic chants, full of gentle melancholy as they rose from a basilica resplendent with mosaics, and illuminated by a thousand candles. The Gregorian chant became a part of the liturgy, and was taught by the missionaries whom the Popes sent to far distant provinces of the ancient Roman Empire. As early as 600, singers were sent to far-away Britain from the Roman school, and Saint Boniface, apostle to the Saxons, founded in 750 a singing-school in Fulda. But either because the Northern people were not inclined to learn the Gregorian chant, or, as it was asserted, the singers through jealousy did not wish to teach their art, progress was very poor, and Paul the Deacon, speaking of German voices, says that the Roman singer, complaining of the coarseness of the barbarians' voices, likened them to the noise and rumbling of a cart rolling down hill.

The honor of having ameliorated song in the Northern countries, and of patterning it after the Roman model, is attributed to Charlemagne, who, excelling in science, turned his attention towards music also, for which he had a predilection, and which he desired taught to his sons.

The impression which the Gregorian chant at Rome made upon him was so great that he gave strictest orders to burn all books containing Ambrosian chants, forbade them absolutely, and begged Pope Adrian to send him singers capable of teaching the Gregorian chant. In 790 Adrian sent Peter and Romanus to the court of Charlemagne with authentic copies of the Antiphony of Saint Gregory. Peter arrived at Metz, and there founded that celebrated school, famed for many centuries, where the so-called Cantus Metensis originated. Romanus was taken ill during the voyage, and remained in Switzerland at the convent of Saint Gall, where, with the permission of the Pope, he settled and remained until his death. In that monastery, buried in the wilds of Helvetia, among barbarous and uncultivated people, by his labors, continued by a series of men of science and genius, an intellectual life developed surprising for such times; and, in short, the music of Saint Gall attained such renown that it became a rival of the Roman school.

Among the many illustrious monks of that convent were Tuotilius, a poet and intelligent musician; and Notker Balbus (the Stammerer), a gentle, inspired nature, who seems to have perfected the form of the Sequence, and to whom is ascribed the celebrated "*Media Vita in Morte Sumus*" (In the Midst of Life we are in Death),

suggested to him when watching certain workmen engaged in the construction of a bridge over a yawning chasm.

In those gloomy centuries of the Middle Age, music also, like the sciences and arts, was exclusively monopolized by the monasteries. The monk, forgotten by the world for the greater glory of God, in his quiet cloister-cell, in the midst of desolate valleys which were infested by wicked men, or in desert plains unbroken save by few friendly dwellings, transcribed and preserved the best works of music, composed religious hymns, and with infinite patience wrote those magnificent antiphonaries with their large initial letter in miniature.

Not until the thirteenth century, when universities began to be founded, did music cease to be the monopoly of the monasteries; then it was taught in the new schools of the laity as a speculative science with the other six liberal arts *quadrivio* and *trivio* (*quadrivio*: music, arithmetic, geometry, and astronomy; *trivio*: grammar, dialectics, and rhetoric).

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CHAPTER IV

THE BEGINNINGS OF HARMONY.—HUCBALD AND GUIDO OF AREZZO

THE question — unanswered for a long time — whether the ancients had any knowledge of harmony or music in several parts as a series of modulated concords can be answered, after the most recent discoveries, decidedly in the negative. No trace of similar music has been preserved, nor do any of the ancient books on musical theory mention the subject, although it may be assumed that the Greeks knew, not only of song in unison of the octave, naturally developed from difference in voice range, but that they sometimes played the fourth and fifth which, according to the Greek system, were consonances. To try and find the reason why the Greeks did not conquer harmony, without which music is inconceivable to us, would lead us too far from our task. Perhaps it might be found in the importance attached to the plastic art as the highest outward expression of representative art, and in the Hellenic nature which worshipped the form of simple beauty, and was alien to speculative theorems.

The Middle Age which altered ideas and deepened thought opened new fields to art, and perhaps the idea of harmony was evolved from the *congregation* which raised the mind to God and united voices in imploring pity. Over and above the latent æsthetic principle, harmony owes its origin largely to chance and to tentatives of scholars. Tradition calls Hucbald, Father of Harmony, although it is certain that its beginnings date a century earlier. The biography of Charlemagne, attributed to a monk of Angoulême at the beginning of the ninth century, mentions organum and the art of organizing as taught to the singers of Gaul at Rome. To-day, according to latest studies, it is almost certain that the *Musica Enchiridis*, attributed to Hucbald, was more recent than believed by a century.

Hucbald, a Benedictine, of a speculative and investigating nature, was born in Flanders, and was a monk at the convent of Saint Armand, in the diocese of Tournay, to which, after sojourning in other monasteries, he returned, and at an advanced age died. Several theoretic works of his are preserved in which he mentions organum as something known already in his time.

Organum, or the art of organizing, meant the manner of singing melodies at intervals of the fourth, fifth, and parallel octave. How this musical monstrosity originated, which Hucbald calls

Suavis Conventus, but which lacerates our ears, it is difficult to ascertain. Perhaps it was derived from the fact that the fourth and fifth, according to the Greek system, were consonances, perhaps from the organ, an instrument used in those times to reinforce the voice by touching the fourth and fifth of the tone sung. Others prefer to find its origin in stringed instruments of those days tuned in fourths and fifths (with little flat bridges), which, while being played, sounded those intervals because of the impossibility of touching one string alone. Then, too, we must not forget that the musical ear of the tenth and eleventh centuries was not developed like ours, that at that time æsthetic principles were not known, and that beauty signified little as long as theory was not overlooked.

The original form of organum is that in which the melody of the Gregorian chant is accompanied by the fourth and fifth, and the voices unite at the end of single periods. From directions that the second part must not descend lower than C (the interval of a second from the first church tone), and from the fact that in the oldest organs this C was the lowest tone, it may be argued that the second part was not sung, but played upon the organ.

Later, another and less barbarous kind of organum developed which combined other intervals

also (excepting that of the third), but it was condemned by John XXIII as lascivious and profane.

Beside the merit of his endeavor to establish the theory of organum, to Hucbald is attributed the simplification of notation. He opened the way for new inventions, although his endeavors were fruitless until a more practical and perspicacious man profited by his ideas and brought them to perfection.

Hucbald waged war on the Neumæ and substituted letters as indications of notes, writing them above the syllables ; for example :

m	b	f	f
A	- -	ve	- - ma - - ria

Afterward he perfected the system, adopting lines, between which he wrote syllables of the text, with intermediate lines to indicate the rise and fall of tones. At the beginning of the lines he placed the letter T (tone) or S (semitone) to indicate whether the interval was a tone or a semitone. In this manner and with other modifications, whose explanation would be too lengthy here, Hucbald wrote music in many parts also, with numerous lines, so that to decipher it was perhaps more difficult than by means of the Neumæ.

The glory of continuing with success the works begun by Hucbald was reserved for Guido of Arezzo, to whom later generations vied with each

other in ascribing all possible innovations, concentrating in him the works and labor of an entire epoch. Guido of Arezzo (995?-1050) was a Benedictine monk of the convent of Pomposa near Ravenna. His successes and perhaps his bold and aggressive nature brought so much discord and strife upon the convent that he left it, and after wandering through Italy he settled down at the convent of Arezzo. The fame of his musical reforms and the miracles accredited to him induced Pope John XIX (1024-1033) to summon him to Rome, where honors were heaped upon him, especially after the Pope had been convinced of the utility of Guido's reforms by deciphering very quickly with the aid of signs and lines a melody unknown to him. Guido did not remain at Rome because the climate affected his health, but returned to Pomposa, where he made peace with the prior. He died prior of the Camaldolesi at Avellano. According to latest researches (Morin), it would appear that Guido was born in the suburbs of Paris, and educated in the convent of Saint Maur des Fossés near Paris.

Although the importance given to Guido as an inventor and father of music may be exaggerated, as it is not proved that he was the first to discover the monochord, the clavicembalo, solmization, modern notation, and the Guidonian Hand, yet his glory and merit are sufficiently great as a gen-

ial innovator, who freed music from scholasticism and made science practical. "The way of philosophers is not mine," he writes. "I care only for that which is good for the church and tends to the advancement of the little ones."

The scale of Guido, unlike that of his predecessors, includes a bass note, the *F* (wanting in the first octave) and (the Greek system of the tetrachord being abandoned) was based on a system of the hexachord, — four tones and a semitone. It included the following :

r A B \sharp B \natural C D E F G a b \sharp b \natural c d e f g \bar{a} $\bar{b}\sharp$ $\bar{b}\natural$ \bar{c} \bar{d} \bar{e}

Solmization which was ascribed to Guido, but which nevertheless was put in practice later, meant the denomination of tones by the syllables ut, re, mi, fa, sol, la ; or, according to the definition of Tinctoris, "*Solfisatio est canendo vocum per sua nomina expressio.*" Each of these syllables was the first in six different verses of a poem (ascribed to Paul the Deacon) to Saint John, entreating him to preserve the voices of the suppliant choristers from hoarseness.

The melody and poem were as follows :

(ut)
do re fa re mi re
Ut que-ant la - xis
re re do re mi mi
re - so - na - re fi - bris

mi *fa* *sol* *mi* *re* *mi* *do* *re*
mi — ra gesto - rum

fa *sol* *lā* *sol* *fa* *mi* *re* *re*
fa mu - li tu - o - rum

sol *lā* *sol* *mi* *fa* *sol* *re*
sol — ve pol - lu - ti

lā *sol* *lā* *fa* *sol* *lā* *lā*
la — bi - i re — a - tum

sol *fa* *re* *re* *do* *mi* *re*
San - cte Jo - hannes.

"Thou seest that this melody," wrote Guido to Brother Michael, in his epistle *De Ignoto Cantu*, "commences its six different divisions with six different tones. He, therefore, who has learned the beginning of each division so that he can surely find it, will be able to find also the six tones according to their quality every time he encounters them."

The importance of the Guidonian syllables does not lie, as erroneously believed, in the fact that they were substitutes for the ancient Gregorian letters, because, on the contrary, these were retained; but in this: that they determined the position of each tone in the system and its relation to the other tones, the musical phrase ascending one tone with every verse. Nor did the new syllables originally assign a fixed position to each

tone, for using the same syllables one could commence at any tone.

The basis of the system was the principle that between the third and fourth note (the syllables *mi* and *fa*) there was a semitone.

The whole scale was divided into seven hexachords (a scale of six tones), which respectively commenced with *sol*, *do*, and *fa*.

<i>G</i>	<i>A</i>	<i>B</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>	<i>a</i>	<i>b_♭</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>	<i>a</i>	<i>b_♭</i>	<i>c</i>	<i>d</i>
1 {	ut	re	mi	fa	sol	la												
2 {		ut	re	mi	fa	sol	la											
3 {			ut	re	mi	fa	sol	la										
4 {				ut	re	mi	fa	sol	la									
5 {					ut	re	mi	fa	sol	la								
6 {						ut	re	mi	fa	sol	la							
7 {							ut	re	mi	fa	sol	la						

As they knew, in Guido's time, of *b* rotundum (*b* flat) and *b* quadratum (*b* natural) there could be three kinds of hexachords, — that of *do* was called natural because it had neither a *b* flat nor *b* natural, that of *fa* with the *b* flat was the soft, and that of *sol* with *b* natural was the hard hexachord.

If the melody was contained within the limits of a hexachord, the original syllables of the hexachord were retained. But the difficulty commenced when a melody extended beyond a hexachord be-

cause then the syllables had to be changed and adapted to a new hexachord. This difficult and complicated procedure (*crux et tormentum puero-rum*) was called Mutation, defined by Marchetto of Padua as: *Mutatio est variatio nominis vocis seu notæ in eodem spatio.*

To facilitate the study of mutations (numbering fifty-two) they made use of the Guidonian Hand, which during the Middle Age was held in great honor and attributed to Guido, although in his writings he does not speak of it. It had been observed that the human hand counted as many joints and extremities of the fingers as there were notes in the Guidonian scale including b flat, commencing at the tip of the thumb with G (Γ) and finishing with E on the tip of the middle finger. The pupil learned the notes and mutations which fell upon the joints and thus attained practice in naming notes, since a glance at the left hand was sufficient (the left because nearest the heart and better adapted in teaching) to recognize the note.

Solmization endured in spite of its difficulty and artificiality to the sixteenth century, and even in the seventeenth century there were some who extolled its advantages. A shadow of it still survived until recently in the terms *cfaut*, *alamire*, *csolfaut*, etc. Its principal defect, beside its complexity, was placing the hexachord instead of the octave at the base of the system.

In the sixteenth century a seventh syllable, *si*, was added, thus came the octave. But the syllables remained and are employed to-day as names of tones among Latin races (Italians, French, and Spaniards), while Germans and Anglo-Saxons hold firmly to the Gregorian letters.

The practical spirit of Guido influenced also notation, which he greatly simplified, adding two lines between the two already known, the red and the green or yellow, and writing the Neumæ not only on the lines, but also between them :

DO, green or yellow_

LA _____

FA, red _____

*RE*_____

Afterwards colored lines were no longer used, but the letters F and C were placed at the beginning of the lines and became eventually our clefs of F and C.

The opinion that Guido used points to indicate notes has not been proved, although Father Athanasius Kircher asserts in his *Musurgia* that he had seen in Vallombrosa a codex anterior to Guido written with points that perhaps were the Neumæ.

Before leaving Guido we will mention a childish mechanical device for inventing melodies which he recommends. (*Quod ad cantum redigitur omne quod scribitur.*) It consists in placing underneath the notes of the scale the vowels of the alphabet :

G A B C D E F G a b² b c d etc.
a e i o u a e i o u etc.

and adapting to the text, which one wished set to music, the notes corresponding to the vowels of the syllables. John Cotton, Guido's commentator, has the courage to call melodies made according to this system "extremely beautiful."

Music in several parts known to Guido, which he called diaphony, is about equal to Hucbald's organum, since the substitution of parallel fourths for fifths shows little advancement in sensibility of the musical ear of those times.

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CHAPTER V

MEASURED MUSIC AND THE PRECURSORS OF THE FLEMINGS

WITH the increase of music written in several parts, the need was felt, constantly in greater degree, of establishing a rhythm and metre in music that should depend no longer, as in the Gregorian chants, on prosody or declamation, but whose *raison d'être* should be the melody itself. Here, too, popular instinct gave an impulse to new theories, for there is no doubt that the popular songs of the Middle Age had a decisive rhythm. Moreover, although in homophonic music a definite musical rhythm might be given, the difficulty increased when several parts were added, and its lack was the more felt. This part also of musical theory was influenced by Greek traditions, its foundation being Greek metre, the iambus \cup — and the trochee — \cup .

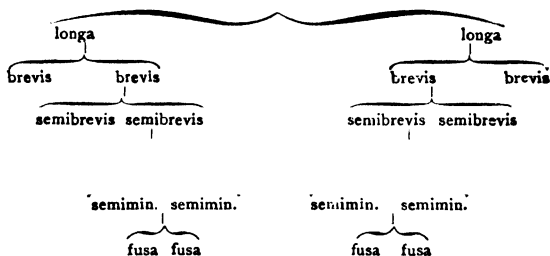
Starting from the principle that one long syllable is equal to two short ones, the division of time into triple measure was made, and the metre called Perfect. If the division was in two parts, or even time, it was called Imperfect, — $2/1$, $4/2$. Such nomenclature, which afterward men sought to justify, according to the custom of the times in medi-

æval mysticism relating to the Trinity, or to the perfect number 3, was maintained for a long time, and not until the sixteenth century did even (common) time come into honor. One of the first to employ it was Philippus de Vitriaco (Vitry), to whom also are ascribed the prolations : ¹

$$\frac{3}{2} = \frac{3}{2}, \frac{3}{2} = \frac{3}{4}, \frac{3}{2} = \frac{3}{8}, \frac{3}{2}$$

The elements of measure in the beginning were the Long and the Breve, to which afterward were added the Double Long (Large) or Maxima, and the Semibreve.






The Breve was unity, and called Tempus; its duration was a beat of the hand (tactus). For this afterwards was substituted the Semibreve (our whole note) in even time, divided into *arsis* and *thesis*, or two Minims (half notes). The divisions in perfect time were as follows :



¹ Prolations are subdivisions of the rhythmic system, which, in mediæval music, governed the proportionate duration of semibreves and minims. — *Grove's Dictionary*.

In imperfect time the Breve was equal to three Semibreves, and the *Punctum Additionis* (our dot) increased the value of a note one-half.

Notation also in consequence of the new theories underwent a modification, the Neumæ of necessity being abandoned, as they did not indicate duration, and the *Nota Mensuralis* (measured note) was substituted for them. This differed only slightly from our choral note, which was a transformation of the Neumæ period. The value of the *Nota Mensuralis* was fixed according to its size and the added vertical stem. The forms were as follows :

 maxima,
  longa,
  brevis,
  semibrevis,
  minima.

The question whether the Neumæ may have had rhythmical signification as yet is not answered, — probably they had not. The measured music which used signs of the Plana (Neumæ with square signs on lines) gave to them a rhythm since the Virga of the cantus firmus corresponded to the Long, the upright Punctus to the Breve, the oblique Punctus to the Semibreve. In this manner were written French ballads of the time whose rhythm can be almost precisely ascertained, the more easily because when several notes corresponded to one syllable they were grouped together.

The signs relating to tempo also were new, and those indicating pause or delay. Perfect measure was indicated by one or two parallel circles; imperfect, by an upright semicircle opened towards the right. If the circle was intersected by a line through the centre it indicated time, double as quick; if a 3 was added to the circle the time was duplicated. The rests were indicated as ours are, and called Pausa, Semipausa, Suspirium, and Semisuspirium. By ligatures groups of notes were united without an interval, according to established rules, forming figures, whence the name figured music, in use even to-day.

At the beginning of the fourteenth century color also was used to indicate time. That is, when certain notes in perfect time had imperfect value (as triplets or syncopated notes), they were then made red instead of black (*notulæ rubræ*). Afterwards, for convenience, these were made white (*cavatæ, albæ*), from which white notes were derived.

Those who first employed measure did not know of tempo, in our sense of the word (Adagio, Allegro, etc.). Only later were rules formulated relating to *Deminutio*, *Augmentatio*, and *Proportio*, which determined the variation of tempo from unity (integer valor). Little by little these disappeared, for they were rendered useless when, towards the sixteenth century, the terms *Allegro*, *Adagio*, etc., were introduced into Italy.

Finally, it is noteworthy that the fifth line of our system was introduced at the same time with *Musica Mensuralis* (measured music), and that from that time clefs were employed whose prototypes were the red and yellow line, and which indicated transposition without changing the written position of notes in the church modes.

The thirteenth century may be called the epoch of measured music. Its most celebrated exponents, whose writings have been preserved, are Franco of Cologne (thirteenth century), author of a treatise on *Musica et Ars cantus mensurabilis*; Jean de Garlande (*Tractatus musicæ mensurabilis*); John Cotton; Hieronymus of Moravia (1260), who lived at Paris; the scholarly and celebrated Joannes de Muris, a Norman, doctor at the Sorbonne; and the much-abused Marchetto of Padua, who lived in Verona, and taught afterward at Naples (1270), author of many works, among which *Pomerium in arte musicæ mensurate* is a work containing thoughts and observations most noteworthy for those times.

In addition to their merits as regards measured music, to these authors is ascribed the honor of establishing rules of harmony which forbid the use of parallel fifths, and place the third and sixth among consonances (imperfect).

Contemporaneous with measured music was Discant, traces of which are found in the twelfth

century, especially in the twelfth-century treatise preserved at the Ambrosian Library (in Milan), entitled *Ad organum faciendum*, which originated from, and was a perfection of, the organum of Hucbald. By discant (dechant or double chant), evidently used first in France, is meant a two-part chant in which one, the tenor (from *tenere*), has the theme (*cantus firmus*, *cantus prius datus*), and to which another upper part is added, the *discantus*. At first there were two kinds of discant; either the two voices moved in unison, and the discant (upper part) was detached from the other only on some notes, substituting for unison freely invented flourishes, or else the two voices moved in unison, the discant only occasionally forming a third or some other interval with the tenor.

While organum had no measure, discant had, and it also made use of contrary movement in part-leading. As time passed, a third and fourth part were added to the two voices, whence the terms *duplum*, *triplum*, and *quadruplum*.

From these modest beginnings counterpoint originated (*punctus contra punctum*, *nota contra notam*), a term known even in those times and distinguished from *contrapunctus a mente*, *chant sur le livre*, used until the fifteenth century for a free improvisation of the singer, — a passage consisting of trills, flourishes, and appoggiature on

the bass melody; there was also *contrapunctus a penna* or written counterpoint.

The first theory of counterpoint was outlined in the *Compendium Discantus* of Franco of Cologne, and as such it lasted down to the sixteenth century. The use of more than two voices in a composition made observance of the rules of Discant and of Bourdon impossible, since as one could not proceed without interruption in parallel or contrary motion, it was necessary to combine voices. For that reason Franco of Cologne and Marchetto of Padua recommended a certain liberty in movement and in leading of the parts, and recognized the importance of the third and sixth and also of the pedal (*punctus organicus*, *pointe d'orgue*, *organ-point*).

To this same epoch belongs Faux-Bourdon, first mentioned by Guglielmus Monarchus (Monk William), who says it was used especially by the English; it was a kind of chant in three parts, written in chords of the sixth, an imitation of organum with the addition of a third voice which softened the effect of parallel fourths. The soprano or contralto had the theme (*cantus firmus*), the tenor the fourth, and the bass the sixth. The Bourdon was called false, because the *cantus firmus*, instead of being in the bass, was in a higher part, while Bourdon is derived either from the word meaning a base, a staff, a support, or from *bour-*

donner, to buzz. In course of time Faux-Bourdon lost its original form and signified a kind of composition in four consonant parts, minus metre, which is still in use. Finally another kind of chant must be mentioned, called *ochetus* (a sob, a sigh), consisting of short notes with intervening pauses with which the cantus firmus was accompanied.

Prior to the discovery of some French manuscripts,¹ especially that of the medical library of Montpellier from the twelfth and thirteenth centuries, to the Flemings was ascribed the honor of having introduced polyphony into practice. Now it is certain that France was the first country in which polyphony first developed; there in schools of song (*maitris*) it was taught and studied, and at Paris those who first cultivated the art flourished. Among these were Leonin and Parotin, organists of Notre Dame, and Machaud (about 1284), author of a mass with attempts at canon and imitation. Afterward with the return of the Popes from Avignon to Rome (Urban V, 1362-1370) the art of polyphony was transplanted to Italy, where it was to attain perfection with the great masters of the Roman and Venetian schools.

With greater mastery of harmonic means came greater diversity in compositions, both sacred and

¹ For a description of the old English Rota "Sumer is icumen in," supposed to date from 1226, see Grove's Dictionary, Vol. III, pages 268 and 765; Vol. IV, page 1.

profane, as : the motet (*motus brevis cantilenæ*) in which the different voices had at times different texts ; the rondel (*rondellus*) derived from popular music ; and the cantilena and conduit (*conductus*) for three or four voices on a free theme.

But with innovations came also abuses by singers and musicians, against which writers of the time hurled imprecations. "O roughness ! O bestiality," exclaimed John de Muris, "taking an ass for a man, a kid for a lion, a sheep for a fish, a serpent for a salmon, for so do they [the singers] confound consonance with dissonance that one is no longer to be distinguished from the other." (*Summa Musicæ*.) So also John XXII prohibited the *ochetus* and dogmatically assigned intervals that were permissible for use in part-song of the church.

Nevertheless the value and great importance of these crude attempts cannot be ignored, since from them was derived that grand system upon which is based our counterpoint and the polyphony of Bach and Händel. We must not forget that what seems to us natural and necessary was not so in those times, because the sentiment of tonality was not yet developed, and concord, the base of our system, was not known as such. For that reason we meet with what seems incredible to us as the combination of two melodies with different tones, or the union of sacred with profane texts

for the different voices, and other enormities. In those times, all the rest mattered little if the parts united on certain notes and combined in consonances.

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See also *Grove's Dictionary*.

CHAPTER VI

THE FLEMINGS

FRANCE, which had been the cradle of the polyphonic art, was unable to maintain its primacy, and in consequence of wars and internal struggles the art's culture very soon declined. The inheritance passed to a little nation on its border, Holland and the Low Countries, which from humble beginnings had attained by energy and perseverance a high degree of development, extended its commerce, and formed one of the most celebrated schools of painting.

In this well-governed country where municipal life and the principle of association were powerfully developed, polyphonic music corresponded to national sentiment, and found a soil suited for thrifty growth in the midst of a people which combined the talent of the French with the disposition and predilection of the Germans for part-music. The ambassador Lodovico Guicciardini, speaking of the Hollanders in his work, "Description of the Low Countries" (Antwerp, 1656), writes: "They are veritable masters of music and those who have restored and perfected it because they

naturally are so endowed that men and women sing in time with greatest charm and melody."

From Dufay to Orlando di Lassus, Holland witnessed the appearance of more than one hundred musicians, among whom were some endowed with genius, many of great talent, and almost all were learned men and experts in musical theory. And just as afterward to its celebrated painters the land's confines became too narrow, so also to its musicians. They dispersed into other countries, disseminating the musical doctrine, founded celebrated schools in Italy, France, and Spain, and left in archives of cathedrals and libraries their works, which challenge admiration even to-day.

It is customary by historians to divide the epoch of the Hollanders into several periods and schools. The usual division is from the Mass of Tournay (1350), discovered by Coussemaker, the first-known monument of Holland's polyphonic music, to Dufay; from Dufay to Okeghem, and from Okeghem to Josquin.

The Mass of Tournay is written for three voices and shows a freedom and naturalness in harmony and in leading of the parts which is less crude than (for example) that of the Canzone for three voices by Francesco Landino, a blind organist who was living at that time in Florence. The first Flemish musician whose works have been preserved was Henry of Zeeland; but the father of

polyphony in Holland was William Dufay, born at Chimay in Hennegau (1400?-1474), a singer at Rome, where, in the Vatican chapel, are preserved several masses by him. A great improvement they show upon works written before them, and although the harmony is at times harsh and strained and the rhythm uncertain, still a feeling for melody is shown, or at least a glimmer of it, as in the mass *L'Homme Armé* (The Armed Man), which in its melancholy and simple austerity is something more than a combination of intervals at hazard, as polyphonic compositions were anterior to it. The leading of the voices is natural, the art of canon developed, and parallel fifths have disappeared.

Contemporaneous with Dufay or shortly before him were: Egydius Bianchoys (1400?-1460); Antoine Busnoys (1467), singer at the court of Charles the Bold of Burgundy, author of the celebrated mass *Ecce Ancilla*; Vincenz Faugues and many others.

In the second epoch, the most profound scholar and the first among composers was Joannes Okeghem, born 1430 (?) in Hennegau, who died treasurer at the Abbey of St. Martin in Tours in 1515. With him, called *Princeps Musicorum*, the art of canon and of imitation attained perfection, then deteriorated in excessive artificiality. The most complicated canons in augmen-

tation and diminution did not suffice, for he endeavored to make them more complex and their execution more difficult, making the entrance a puzzle, developing one part from another, affixing neither clefs nor tone. He wrote, for example, a mass, *Ad Omne Tonum*, with interrogation marks instead of clefs; a mass, *Prolationis*, for two voices in which the other two had to be found according to the difference in time and prolongation; a *Garritus*, canon in thirty-six voices, and like extravagancies. This artificial system, a remnant of scholasticism and mediæval mysticism, survived for many years, and keys to its enigmas were sought in cabalistic devices. Some of these we will quote as curiosities: *Bassum quære in tenore in hypodiapente* — *Exemplum dedi vobis ut et vos faciatis sicut et ego feci* — *Qui sequitur me non ambulat in tenebris* — *Trinitatem in unitate veneremur* — *Canit more Hebræorum* (inverted) — *Clama ne cesses* (omit the rests) — *Noctem in diem vertere* (sing the white notes with the value of black ones), etc.

But if Okeghem and his followers lost themselves more than once in such caprices, it does not follow that their compositions were the result of simple calculation rather than of inspiration, for, on the contrary, some works of Okeghem do not lack dignity and harmony. Equal if not greater than Okeghem was his contemporary James Obrecht

(1430) of Utrecht, who died at Antwerp in 1507 (?), instructor in music of Erasmus of Rotterdam and most inspired of all musicians prior to Josquin.

The most famous of all was Josquin des Pres (1450?–1521, Jodocus Prætensis, Giosquino del Prato), originally from Flanders (Cambray ? St. Quintin), a singer at the Pontifical Chapel, who lived afterward at the court of Hercules I of Ferrara and of Lorenzo the Magnificent (1480), and last of all at the court of Louis XII of France. He died the 27th of August at Condé, where he was head of the Chapter-House.

Josquin's chief merit was that of liberating music from exaggerations of scholasticism and reducing it to greater simplicity and æsthetic beauty. Luther said of him that while other composers were mastered by notes, he mastered them. Among his works (masses, motets, psalms, hymns, songs, etc.) many to-day challenge admiration, not merely as historical curiosities, for example the celebrated mass *Herkules dux Ferraræ*, the grand Miserere for five voices written at the command of Hercules, and a most lovely and inspired Ave Maria. He too, like his colleagues, sometimes lost himself in far-fetched extravagancies, as when he wrote — so Baini relates — a passage in which every voice sang a different text, or the motet dedicated to Louis XII by which he reminded him of a promise (*Memor es*

verbi tui), pardonable since the mass, *Laisse faire à moi*, on the theme La, Sol, Fa, Re, Mi (*Lascia fare a me*), born of a similar caprice, became one of his most beautiful and inspired compositions. Among his most noted pupils and musicians of Holland who lived before Orlandus may be mentioned: Jean Mouton; Nicholas Gombert, author of a celebrated Pater Noster; Clemens non Papa, writer of the celebrated motets *Vox in Roma* and *O Crux Benedicta*; the virile Pierre de la Rue, Antonius Brumel, and Eleazarus Genet, surnamed Carpentassus from his country, a singer of Leo X, whose celebrated Lamentations were given for many years in the Pontifical Chapel.

And now before closing the chapter about the composers of Holland it remains to speak of the last great representative of that school which after him died out. But like the sun whose rays are brightest and most effulgent towards evening, so the most brilliant epoch of Holland's art was at its close. This great artist was Orlando di Lassus, a genius with something of Michael Angelo's grandeur, who fills us with surprise and admiration when we consider the infinite number of his works, nearly all inspired, of all kinds and dimensions. Orlando di Lassus was born in 1520 at Mons in Henne-gau. His name was Roland de Lattre, which he changed because it reminded him of a sad sight during his childhood, when his father, a counter-

feiter, was in the pillory with a chain of counterfeit coin at his neck (?). In consideration of his beautiful voice he was taught music, and at the age of sixteen followed Ferdinand Gonzaga into Italy. At twenty-one he became director of music at St. John Lateran. Returning to his native land in order to see his parents before they died, he did not stay long. Together with Brancaccio he travelled through England and France, and later stayed for some years in Antwerp. He was called thence by Albert V to the court of Munich, where he remained until his death (1594) as director of music, only breaking his long sojourn by a voyage to the court of Charles IX in Paris.

The number of his compositions, the greater part of which are at the library in Munich, surpasses 2,000, among which are 51 masses, 180 settings of the Magnificat, 780 motets, 2 Passions, 429 *Cantiones Sacræ*, 233 Madrigals, etc.

Characteristic of Orlando's works is grandeur and strong power of expression. To that he sacrifices even sweetness and harmony, and in that respect is he inferior to the Raphael of music, Palestrina, who to grandeur and expressiveness could add perfection of form and of harmony. In spite of this, many works of Orlando are imperishable monuments of musical art; here it will suffice to mention his celebrated Penitential Psalms, and the motets in which he has extended

form, introduced new elements, and liberated himself from the stereotyped form of his predecessors. His fame at his own time was declared in the line, *Est Ille Lassus, qui lassum recreat orbem.*

After him the art of Holland, properly speaking, rapidly declined. Flemish composers again lost themselves in abstractions and puerilities, such as attempts to express diverse sentiments by different colored notes ; and, as in the Battle of Marignan and the *Cris de Paris* of Clement Jannequin, etc., the charge of musketry and the clashing of swords, imitated by the voice.

Now music's hegemony passes to Italy, the country destined to give it a true artistic imprint, measure, and proportion, to eliminate from it all crudeness, to lessen its abstruseness, and to inspire it with true æsthetic beauty.

The history of music as an art commences with this Flemish school. Prior to it music was not an art, simply scholasticism, more especially as it was cultivated by the learned, who made it the subject of studies that were more theoretic than practical.

Characteristic of Flemish music is polyphony, simple, double, and triple counterpoint. The Flemish school perfected and developed canon (then called *fuga*) ; the parts formed a complete and organic whole, symbolic, as it were, of the times so much given to the formation of corporations, fraternities, and guilds.

The pivot of the greater part of the works by the Flemings is a theme usually from a cantus firmus, sometimes from a popular song, rarely an original theme. So compositions were named after the theme upon which they were built; for example, some masses had peculiar names, as *Adieu mes Amours*; *Mio marito mi ha Infamata*; *Fortunata Desperata*; *Des rouges Nés*; *L'Homme Armé*, a ballad of Provence, which many musicians used as a cantus firmus. When the tenor of the mass had no theme taken from the ritual or from ballads, it was called *sine nomine*. Themes were curtailed or extended at need, and the value of notes was changed also, as this, in the interweaving of voices and changing of tempo, was visible to and recognized more by the eye than the ear.

Usually the text was written only under the first notes, leaving the arrangement of the rest to the singers. Flemish compositions of the first epoch were usually written in three parts, afterward in four, five, and more. They were exclusively vocal, and only at the time of decadence were instruments — usually wind instruments — used as substitutes for one or more voices. White notes were substituted for black, and semitones sometimes used, which, however, being understood, were not indicated. Accidentals were known of before this period, since mention of them is made in antiphonaries of Guido's epoch.

As art progressed and the inflexible diatonic of the Gregorian chant proved insufficient, transposition was employed and accidentals, whence *Musica Ficta* (false or feigned) was derived. There were two systems, *i. e.*, the Hard and the Soft, according as the mode was in its natural position or transposed up a fifth or down a fourth, changing, for instance, a Mixolydian to a Dorian, a Dorian to an Æolian, and raising the seventh, the *subsemitonum*.

Works of the Flemish school prior to Orlando have little more than historic interest for us. First of all, because our mode of listening to music is radically different from that of centuries before the formation of our harmonic system, and secondly, because of a certain crudeness of harmony and lack of fluency inherent to most Flemish compositions. Our system then was not dreamed of, and the nature, importance, and possibility of concord ignored. One might explain the difference by saying that the Flemings thought music horizontally, while we think it vertically.

Then they aimed at uniting several voices distinct and different in melody, little caring for the resulting combinations, the ear following the single parts. A supreme musical law, to which parts should be subordinated, was lacking; indeed, in many polyphonic compositions the parts each retain its special rhythm so that even the principal

accents do not agree. To-day, on the contrary, harmony, resulting from combined melodies, is the first consideration. Therefore, if we consider the works of those times from our standpoint, no point of contact will be found, and we shall fail to appreciate their merits. The same principle, at least in part, holds good in the greater number of Palestrina's work and that of his successors. But those, besides showing an advance in knowledge and mastery of means, have other elements, too, which make their music more like ours. The antique system based upon the melodic scale yields to the diatonic already prepared by Willaert and Gabrieli, and still more by popular music.

Musical theory was formed and perfected contemporaneously with development of practical music; the antique speculative system, now obsolete, was abandoned, and in its place musicians gave examples from works of composers, formulated their rules therefrom, endeavoring to furnish a practical guide to study, not simply mystical and philosophical exercises. Henry of Zeeland had already attempted to write a treatise on composition. Clearer and more practical is John Tinctor of Nivelles in Brabant, who died at Naples in 1511 (?), where Ferdinand I had founded a chair for the teaching of music. He was author of many essays written in clear Latin, enriched with examples taken from works of celebrated musicians

of the period. (*Liber de arte contrapuncti ; Terminorum musicæ diffinitorium.*)

Ugolino da Orvieto (1400?), vicar in Ferrara, was his precursor, and commented with acumen upon the treatise of Muris. Contemporary with Tinctor was Franchino Gafor of Lodi (1451-1522), who taught music in Milan at the court of Lodovico Sforza, one of the greatest and profoundest theoreticians of his time, author of a celebrated treatise, *Pratica Musicæ* (1496). Another who should be mentioned was Pietro Aaron, a Tuscan (1516), author of a concise, clear, and interesting work, entitled *Il Toscanello in Musica*. One of the greatest Italian theorists of any century was Joseph Zarlino of Chioggia, born in 1517 (?), a pupil of Adrian Willaert, and successor to Ciprian di Rore in the post of director of music at St. Mark's, Venice. He became famous more by his theoretic works than by his compositions, and the greatest, *Le Istituzioni Armoniche* (1562), was reprinted many times. Zarlino died in 1590. Even he, a mild and gentle nature, had to submit to criticisms of jealous musicians, and if the virulent attacks and disputes, anything but academic, which took place between Gafor and Spataro, Burci and Ramis Pareja¹ (1440) were not repeated, he deserves the credit and not his bitter

¹ See "The Literature of Music," by James E. Matthews, 1896, for an account of the controversy. — *Translator.*

enemy, Vincenz Gallilei, father of Galileo. With him the abhorrence of the third in a closing cadence disappeared, and the third and sixth were retained definitely among the consonances.

The greatest of all among German theoreticians (Adam de Fulda, Virdung, Agricola, etc.) was Henry Loritus, called Glareanus, who was born in 1488 at Glarus in Switzerland, and was author of the celebrated *Dodekachordon*, rich in examples and biographical notices. He died in 1563.

Contemporary with the school of Dufay is the early English school, whose leader was John Dunstable. A codex at Bologna contains four of his compositions, besides a number of works by other English composers of the period.

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CHAPTER VII

POPULAR SONGS—TROUBADOURS AND MINNESINGERS

WHILE in the silence of monasteries and scholars' rooms men were pondering canons of musical theory, seeking their justification in astronomy and philosophy; while crude principles were shaping polyphony, and it was struggling in scholastic fetters, the common people, indifferent to all studies, were singing—as they have always sung—from the inspiration and enthusiasm of the moment. Not at all concerned were they either about organum, measure, or other technicalities; with instinct they forestalled science, and securing first the material, they afterward applied rules.

Learned men were lost in abstractions, but the people made their rhymes and sang their songs, which even at that time bore the print of genuine melody. Who taught them? Nobody knows; without thought the melodies came, were repeated and handed down from generation to generation.

Sparse, indeed, are accounts relating to the earliest popular music of all nations, more especially appertaining to those of Italy. However,

this does not prove that Italy, in those far-away days of the Middle Age, did not possess as many popular songs as other nations, — that is incredible; the lack may be ascribed rather to chance and to the conditions of the country. Continual invasions, wars, the transformation of the common language from plebeian Latin, — all this had an influence; and should diligent research, so wanting in music's domain, be made, there is no doubt that light would be thrown upon the subject. The song of the Scolte Modenesi of 924 or 899, *O tu qui servas*, written in Neumæ, might be called one of the first monuments of popular Italian poetry. Perhaps, too, the songs of an anonymous writer of Genoa on the victory of Lajazzo (1294) belong to popular poetry, and so without doubt does the Siege of Messina from 1282, given in part by Villani: "Deh com' egli è gran pietate"; also other historic and religious songs and some laments or Lai of 1200.

All this popular poetry was sung because true popular ballads are indissoluble from song. In two Vatican codices an observation is found in connection with some poetry of Lemmo Orlandi: "Et Casella diede il suono" (and Casella gave the melody), — that Casella of whom Dante speaks in the Purgatory, Canto II, verse 112, and under a poem of Lapo degli Uberti, "according to the melody of Mino d'Arezzo."

Taking into consideration the kind of poetry, these may not have been true popular ballads, but it is probable that the melodies were popular and known. Numerous passages in Boccaccio's *Decameron* refer to songs, and they could not have been similar to the crude attempts of Landino. The Cantori a Liuto, who were distinguished from the Cantori a Libro, certainly cultivated popular music by preference, as their name shows, in comparison with the others, the scholars who sang and played from a book.

The Canzoni of Franco Sacchetti, the celebrated writer of tales (1330), have an affinity to popular music as they were sung to melodies by the author himself; also those of Leonardo Giustiniani (1388), who gave his name to a kind of popular ballad.

Finally, to popular music and songs belong the Canzoni dei Battuti and the Laudi Medioevali (lauds), a product of the religious movement in Umbria in the year of Allelujah, 1233. The words of many of these, and some of the music, have been preserved at the Magliabecchi Library. Among poets of the Lauds must be mentioned Jacopone da Todi, supposed author of the *Stabat Mater*; Feo Belcari, Lucrezia Torbuoni, mother of Lorenzo dei Medici; and Lorenzo himself. The melodies are similar to those of the Gregorian chant and the Sequences, though by this time secular elements have crept in. A Laud of Bel-

cari was sung according to the ballad, "O My Lovely Rose!" and one by Giambulliri to the melody of "O Charming Shepherdess of the Mountain!"

The May Festivals, the Carnival Songs of Poliziano (1454), Lorenzo dei Medici (1448), and others have also an affinity to popular songs, but their words only are preserved, because it seems certain that they were sung to well-known melodies that no one took the trouble to write.

Finally, the numerous compositions for the lute are of great importance as popular Italian songs and popular music in general, many of them, as their titles and the nature of the music show, being transcriptions of popular songs and dances. The reconstruction of the original does not present the same difficulties as those do that are derived from themes of polyphonic compositions, because the latter are almost always changed rhythmically and melodically, owing to the impossibility of reproducing the interweaving of many parts, while songs and dances for the lute — music for diversion rather than for the scholar — are much more faithful to rhythm and melody.

The Villanelle and Frottole may be classed as popular music, for, though conceived in polyphonic style, they possessed elements not found in scholarly music, and were unconsciously influenced by popular music.

And yet it is probable that popular music and poetry were more diffused throughout Northern countries than in Italy, because the Canzone was really derived from the Sequences of the Church of German origin, always accepted reluctantly in Italy. Nor must it be forgotten that Latin songs were unintelligible to nations not Roman, and those nations would naturally try to compose popular songs of their own. Still another cause (in evidence even to-day) may be found in the character of the country and nation itself.

Many accounts have been preserved of popular songs and music of Northern countries. Tacitus relates that the Germans sang hymns to their god Tuisco,¹ and that they, as well as the Bretons and the Gauls, had, in remotest times, bards, a kind of rhapsodists, who sang the exploits of their national heroes, accompanying themselves with the harp or some other instrument.

All these songs, which it is said Charlemagne ordered collected, have been lost; nor could the small fragments be called popular songs which were written in Latin, doubtless by some monk, about the Battle of Fontenay (842), or the victory of Clothaire II over the Saxons (622). On the other hand, the lied "Einen König weiss ich" of 882 seems a genuine popular song.

Some popular songs were derived directly from

¹ Mythical ancestor of the Germans.

the church chants, and especially from melodic phrases of the Kyrie Eleison, which were the only ones intoned by the people in church. As the Sequences were formed from the Jubilationes of the Allelujah, so from the melismas of the Kyrie Eleison popular songs, with German words, were formed, and called Leise, a corruption of Kyrie Eleison.

In the Limburg Chronicle, a manuscript of the fourteenth century, there are many accounts of secular popular music, with some of the words, but no melodies. And the following two passages explicitly declare that true popular songs are the themes: "In that time (1351) they sang in Germany a song that could be whistled and played for the pleasure of all." "A monk on the Main made at that time most lovely songs; and every one sang them voluntarily and whistled them, and it was very pleasant to hear them."

The Locheimer Liederbuch of 1452 is a precious collection of popular songs which are, doubtless, very old. Some of the forty-one songs in that book are veritable pearls of melody, fresh and expressive, with variety in rhythm, full of sentiment and charming simplicity. Some are for three voices; the part-leading is natural and most correct, and there is already evident a decided feeling for major and minor tonalities quite in contrast to scholarly music which then still adhered to the church modes.

The diffusion of these songs was due to the hordes of wandering minstrels and story-tellers, a class held in slight esteem, a kind of beggars and comedians, who, wandering from place to place, sang, and accompanied themselves with fifes, harps, the rotte, bagpipes, and other instruments, driven away everywhere, yet summoned and employed at balls, weddings, and funerals; deprived of rights, they were ill-treated and outlawed. As time passed, the nomadic inclinations of this class died out and they formed fraternities and guilds with statutes and special privileges. The first of these (1288), at whose head was the piper-king, was that of St. Nicholas at Vienna, with a statute and especial jurisdiction, which lasted until 1782.

Afterwards, in the fifteenth century, institutions of town-pipers were formed in Germany which lasted until the last century, and were forerunners of municipal bands. Similar institutions prospered in France also, and mention is made in 1295 of Jean Charmillon nominated by Philip the Beautiful as Roy des Ménestriers. In 1330 the Confrérie de St. Julien des Ménestriers was founded, whose members lived in one place and were dependent upon a king, some influential person, the last representative of whom was Jean Pierre Guignon, Roy des Violons (eighteenth century).

All of these organizations were not merely the

outcome of the spirit of the times, but were formed in order to obtain by union a defence against deprivation of rights.

There were no such fraternities in Italy because the Italian nature is alien to similar associations, and also because the social position of players was not so low there as in other countries. We find something like them, however, in Florence, where in 1292 and 1298 there were trumpet players (*tubatores*) and pipers employed by the Signoria, who were obliged to live together in San Michele. Their duty was to go out from the town "*in exercitum vel cavalcata*," and to take part in the solemnities of the municipality "*facendo maitinatas*." Afterward players of the fife, the bombard, and the cornet were enrolled among them. In the ordinances of Pisa, Arezzo, etc., we find similar accounts. At Perugia, in the fifteenth century, poet-musicians, called *Canterini*, were employed, whose duty was to sing and to accompany songs at the prior's table and in the public squares.

We have seen that mediæval music was influenced by new ideas of Christianity. When Southern Europe was no longer disturbed by invasions of barbarians, and flourishing kingdoms were established there, art also awoke, giving evidence of new life. Chivalry, the Crusades of the eleventh century, tournaments, romance, devotion to woman, could but find an echo in music, whose tones

recalled to the cavalier the distant shores of the Orient, the noble exploits of the Fallen, some vow of love from the lady of his heart.

Smiling Provence, at the courts of the counts of Toulouse and of Barcelona, was the cradle of the troubadours' music and poetry, the *gaya scienza*. Foremost among troubadours of whom memories are preserved were: William of Poitiers (1087-1127), Peirol (1169-1220?), King Thibaut of Navarre (1201-1254), William de Machaud, and the celebrated Adam de la Hale, the Hunch-back of Arras (1240).

Among the many kinds of music and poetry of Provence we will mention the *canzone*, the *tenzone*, the *lays*, the *rondeau*, the *alba*, the *serena*, the *serventese*, the *plan* (plaint, lament), the *ballata*, etc., written in square notation, almost all with amorous subjects, varying slightly in rhythm and expression, with a few exceptions, as: a *canzone* by Thibaut, an *aubade* by Guiraud de Borneil, and a few others. The melodies of the first troubadours are more spontaneous than those of the ones who came after, whose works show pre-occupation in an endeavor to find interesting melodies, and are capricious in adornment and melismas.

The troubadours usually belonged to the nobility, and instead of performing their own compositions they had them played or sung by

jongleurs (*joculatores*) or minstrels (*ministeriales*), wandering professional musicians.

The French music and poetry of Provence passed into Italy, where, however, it was never able to attain that degree of popularity and diffusion which it had had in Provence.

Although no compositions of Italian troubadours and poets of the Sicilian or Neapolitan school are preserved, it is probable, indeed certain, that they were sung. The new development of poetry with Cavalcanti and Guinizelli, and yet more with Petrarch and with Dante, provided new art-ideals quite different from those of the poetry and music of Provence.

On the other hand, the Minnesingers of Germany have an affinity with the troubadours of Provence, though the national diversity is quite marked.

In fact, while Provençal poetry was simply amorous, and declared love rather as a form of gallantry than as a deep and passionate sentiment, the poetry of the Minnesingers imbued their worship of women with that given to the Virgin Mary, thus purifying the natural sentiment from every sensual thought. Besides this, while the troubadours of Provence ascribed equal if not greater importance to music than to poetry, the Minnesingers were not really singers, but rather rhapsodists to whom metre and declamation were more important than the melody.

The most flourishing epoch of the Minnesingers was also that of the adventurous Hohenstaufen.¹ Chief among the Minnesingers, who are mentioned as taking part in the contest at the Wartburg, — if indeed that ever took place, — (1207) are : Wolfram of Eschenbach, author of the poems of *Parcival* and *Titurel* ; Gottfried of Strassburg, the poet of *Tristan* (1210) ; Walter von der Vogelweide (1160) ; Tannhäuser (1270) ; Heinrich Meissen, called *Frauenlob*, whom the women of Mainz carried to the tomb in acknowledgment of his songs written in their honor (1318) ; Oswald of Wolkenstein (1387), the first who united his songs with true melodies, while those of his predecessors resembled a cadenced declamation and the psalmody of the Gregorian chant.

With Oswald the poetry of the Minnesingers rapidly deteriorated and ended with the *Mas'ersingers* (*Meistersingers*) whose organizations had a sporadic existence down to the last century.

The poetry of the *Meistersingers* contained nothing elevating, being a mixture of pedantry and triviality well suited to its members, who were blacksmiths, cobblers, or similar. One only was conspicuous by a certain originality and wit, that is Hans Sachs, the cobbler-poet of Nuremberg

¹ *Factions of Guelfs and Ghibellines which destroyed Italy's peace from the twelfth to the fifteenth century.*

(1494-1576) author of a quantity of carnival farces and other works.

The scope of the Meistersingers who were united in special corporations with rights and privileges was the cultivation of religious song. The text of the songs were taken from Holy Scripture. The melodies had an affinity to the choral, but were corrupted by changes and had no relation to the text. These bore the most singular names; for example, the red tone, the blue tone, the ape tone, etc.

The most ridiculous pedantry presided at the periodical meetings of the Meistersingers, each of whom had some special office. Their rules were contained in a so-called *Tabulatura*. The instruments used by the troubadours and Minnesingers to accompany their songs and by the wandering minstrels and musicians were many and diverse. Almost a complete list is given in a poem of the King of Navarre, quoted by Forkel in his "History of Music" (Vol. II, page 747).

We will content ourselves in enumeration of the principal ones. Among stringed instruments predominated the harp, the lute, the guitar, the theorbo, and the mandolin. The *vielle* was much used; it was a kind of viola with five strings (g, d, g, d, d,) without a bridge (hence the *bourdon*) and played with a bow; the *rotte*, a species of violin; the *ribec* and *ribecchino*; the *giga* (*geige*) of

Arabic origin, introduced after the Crusades; in Germany the Trumscheit (Tromba Marina) also was used, a kind of monochord in the form of a long resonant box with one string played with a bow; it might be called the ancestor of the contrabass.

Other instruments of those times were the psaltery, played with a plectrum; the organistrum, an instrument with a crank; the fiedel and viol of many kinds, all without a bridge; among wind instruments the long flute of many species, played like our clarinet; transverse flutes, corni ritorti, bagpipes, bombards, and zinken; among metal instruments the trumpet and the trombone (our horns are of later date).

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CHAPTER VIII

THE MUSICAL RENAISSANCE IN ITALY

THE epoch we are about to consider is one of the most important in the history of music.

We found that musical theory, counterpoint, reached a high degree of perfection with the Hollanders, and by the works of their last composers a way was opened through scholasticism to æsthetic beauty. Nevertheless, so inherent is pedantry and harshness in nearly all of the compositions of those masters, that frequently we can only admire them as historic monuments.

For Italy, the happy and privileged home of every art, for the daughter of Greece, was reserved the honor of breathing into music the breath of life and infusing it with æsthetic principles. The cause of the revival and of the new evolution in music during the fifteenth and sixteenth centuries is the same as that of the renaissance in other arts. New ideas, Humanism, religious reform, new discoveries, printing, and other factors had an influence, and if music's renaissance was later than that of other arts, if the birth of Palestrina

took place after Dante, Petrarch, and Raphael had gone, it was not so much a matter of chance as of the very nature itself of music, youngest of all arts, lacking documents from antiquity that might have served, as in sculpture, for examples. The circumstance, too, frequently noticeable, that one art's full bloom is not always at the time of another's must be remembered.

The phases of this marvellous development of music are similar to those of sculpture and painting with the Greeks. At the beginning, as in the statue of Jove by Phideas all expression was concentrated in the countenance, and effect was not sought, so in the grand music of Palestrina's epoch, the idea of divinity in all its austerity dominated and little attention was given to the charms of melody, design, form, or novel effect. The chorus as an expression of the mass predominated, while the accompaniment by instruments, because an individualizing of the idea, was banished.

Later, with perfection of technic, the sculptor lost simplicity, and the synthetic expression of a figure derived from the whole body and person in action attracted him and awakened in him a desire to portray it according to life. So also in music, to high ideals succeeded individual passions whose outcome was monody, the opera, which expresses them. Afterward when materialism pre-

dominated and virtuosity developed, attempts were made at effect and originality, and art, in mannerisms and superficiality declined.

There are few accounts of the history of music in Italy before it was influenced by Holland, and although a musical school existed, its results were not equal to those of the Flemish school. We have already mentioned the Florentine Lauds. Nearly contemporaneous with these are the compositions of the Florentine school and of Italy in general, that have been preserved for us in the codices of Modena (568), of the Laurentian Library at Florence (87) and of the Panciatika at Florence (26) which contain many works of Francesco Landino, "the blind organist," Giovanni of Florence, Brother Bartolino, Vincenzo d'Imola, Jacopo of Bologna, Fra Bartolomeo, etc. These compositions show a resemblance to contemporary works of the Hollanders, but have likewise so many points of difference that they were uninfluenced by them.

Where those differences came from it is difficult to guess; possibly ancient tradition and affinity to Greece had an influence. They display a crudeness, a perversity in polyphonic structure, that cannot be ascribed to inexperience, but constrains us to think that music before this must have been radically different, and that its power was yet too great to yield lightly to new art.

To this school also belongs Antonio Squarcialupo among organists (1430-1470), whose epitaph declares that he added music as sister to the three graces. In a certain respect, many composers for the lute, the favorite instrument of the time for which most of the compositions in several parts were adapted, belonged to this school.

But if all these may be said to be precursors to music's greatest development in Italy, the true masters in whose school Italy's celebrated composers were educated were without doubt the Flemings, who, attracted possibly by the magnificence at the court of Italian princes, possibly by the charm which Italy always exerts upon people of the North, came for more than a century into Italy, — continuing the immigration initiated by Galeazzo Sforza, who in 1476 imported thirty singers from Flanders, — there they remained, founded schools, and imparted their principles. Italian life in those centuries was quite different from that in other countries. While the German artist was bound by fetters of caste and was only a kind of artisan belonging to one of the many fraternities, pining in narrow and restricted surroundings, the splendid Italian courts were vying with each other in protecting art and honoring artists. And quite different also was culture among the higher classes, the interest

in science and in art. Such an atmosphere stimulated the artist, and we see that the Flemish artists wrote their most celebrated works either in Italy or after a sojourn there.

It was under the influence of Flemish masters that the different schools of Venice, Rome, and Naples were founded, each having a different and characteristic physiognomy.

The founder of the Venetian school was Adrian Willaert, a native of Bruges, born in 1480, originally a lawyer, then pupil of Mouton and Josquin. Willaert went to Rome in 1516, where already one of his motets, attributed to Josquin, was sung. Afterwards, in 1527, we find him at St. Mark's in Venice, where he achieved fame, received highest honors, and remained until his death (1562). Willaert was the first to introduce separate choirs, reviving the ancient custom of antiphonal singing of the psalms. Perhaps the cause of this innovation was accidental, suggested by the two organs at St. Mark's in separate galleries. But Willaert's merit rests not so much upon this innovation as in being the first to abandon the Flemish system which was based upon counterpoint and the leading of single parts, with little care for harmony and general effect; also in the importance he ascribed to concord by itself, and to tonality which in his time approached ours by the frequent use of the dominant of the modern system. To him

also is ascribed the merit of being one of the first to cultivate the madrigal.

As successor to Willaert was Ciprian de Rore (1516-1565) of Mechel in Brabant, a pupil of Willaert and enthusiastic innovator who freely made use of the chromatic, giving up gradually the rigid diatonic. Ciprian died at Parma at the court of the Farnese. Zarlino was also a pupil of Willaert.

One of the most celebrated masters of the old Venetian school was Andrea Gabrieli (1510-1586), an organist at St. Mark's. With him the style initiated by Willaert attained perfection, and he unites melody and sentiment to wealth of means and grandeur. Of his works for the organ we have compositions for double and triple choirs up to sixteen voices, among which is the celebrated Magnificat and the cantata composed for the festivals on the Lagoon in Venice, occasioned by the visit of Henry III of France. Still greater than he was his nephew Giovanni Gabrieli (1557-1613), nominated in 1585 as organist of the first organ in St. Mark's, a pupil of his uncle and of the celebrated Hassler and master of Schütz. In his works a dramatic element appears, and the assertion of the individual breaking through objectivity for the first time signalizes the commencement of decline in great religious art. His *Symphonia Sacra*, one of his greatest works, includes

a number of vocal and instrumental compositions. Some of the first are accompanied by cornets, violins, and trombones, which serve partly to reinforce and give color to the vocal parts, and at other times proceed independently and announce the beginning of absolute instrumental music. Finally must be mentioned his grand Psalm 54 for seven voices, in which we hardly know whether to admire more the wise disposition of the parts or the richness and grandeur of the harmony. To his epoch belongs also Giovanni Croce of Chioggia (1560-1609), an austere and highly esteemed author of sacred music as well as of secular, (*Mascarate, Triaca Musicale, Capricci*, etc.).

Although the Venetian school, like the Roman, was formed after the Flemish model, yet the difference between them was most remarkable. Music by the Venetian masters reflects the pomp and magnificence of palaces, of feasts of the Queen of the Lagoons, of paintings by Paul Veronese, and Titian. To the Flemings it sufficed if some voices intermingled and united, and they used no instruments. The Venetians substituted whole choruses for single voices, and reinforced them with instruments for the sake of color, and to make the design clearer. The Roman school was more tenacious and conservative, while the Venetian was decidedly more progressive. For that reason the last musical reform found the ground

more fertile at Venice than at Rome, so that the dramatic opera, one might say, was Venetian in all but its origin.

Passing to the Roman school, we find an affinity between the two arts, painting and music. As Titian and the Gabrieli are the prototypes of the Venetian school, so at Rome Raphael and Palestrina present points of contact which show the intimate connection between the two schools, a community of thought and purpose. To the richness and variety of the color of Venice corresponded grand effect, pomp of harmony and of voices, sensual outward effect, we might say realism. In Raphael and Palestrina effect was only secondary and yielded the first place to intensity of thought, to the idea, to perfect and classic form, abhorring all allurements and appearances, in fact anything that was not absolutely necessary. At Rome, where antique traditions and memories were too lively to be soon forgotten and laid aside, the culture of the severe Gregorian chant could not but influence the new music.

For that reason the works of the classic Roman school are based upon the Gregorian chant, from which they take the characteristics which distinguish them from all the others.

Among the many composers who flourished in Rome before Palestrina we mention Constanzo Festa, a Florentine (died 1545), a famous contra-

puntist; Christoforo Morales of Siviglia, fruitful and inspired precursor of Palestrina in ideality of style. His celebrated Lamentations and some settings of the Magnificat are both sung.

The true founders of the Roman school are reputed to be Giacomo Arkadelt, a Roman singer in 1540, who died at Paris, a composer whose style is simple and severe, and one of the works of whom, an Ave Maria, admirable for simplicity and purity of style, is still sung to-day; also Claude Goudimel, who, born 1505 at Besançon in Franche-Comté, went to Rome in 1540, where he founded a celebrated school, from which went forth such musicians as Palestrina, Animuccia, Nanini, and others. Becoming a convert to Protestantism, he was assassinated on St. Bartholomew's Eve at Lyons, August 24, 1572. He wrote a quantity of masses, motets, and psalms, and tried to set to music the Odes of Horace according to the original metre. His compositions are distinguished by a special suavity and sweetness forecasting Palestrina's style.

Giovanni Pier Luigi Sante, called Palestrina from his birthplace, was born in 1514 (according to Haberl in 1526) of humble parentage. He went early to Rome, where on account of his beautiful voice he was received among the boy singers at Santa Maria Maggiore and instructed in the principles of music. Later he became a

pupil of Arcadelt and of Goudimel. After some time passed as director of the chapel he was nominated in 1551 successor to Arcadelt in the post of teacher of music at the Giulia Chapel. He left this in order to become a singer at the Pontifical Chapel in 1555, from whence the same year he, with two other singers, was expelled by Paul IV because he was married. From 1555 to 1561 he was director at St. John Lateran, thence until 1571 in Santa Maria Maggiore.

During this time he composed the three famous masses, among which the Missa Papæ Marcelli, so says tradition, saved polyphonic music from the ban of the church. The occasion was as follows. At the twenty-second and twenty-fourth session of the council of Trent it was decided to banish secular music from the church and submit to bishops and provincial councils the necessary reforms. On August 2, 1564, Pius IV issued a commission to eight cardinals authorizing them to carry out the necessary reforms. The first consideration was to be the text and afterward the melodies, which were not to be taken from secular ballads (*canzoni*). The principal object was to make it possible amid complicated polyphonic melodies to hear the words distinctly, for so many abuses had crept in that Cardinal Capranica declared that in listening to singers he seemed to hear a pack of little pigs in a poke!

Palestrina was commissioned, therefore, to write a mass which should correspond to the exigence of clearness in the text.

He composed three masses instead of one, which were rendered at the palace of Cardinal Vitellozzo, on the 28th of April, 1565. Such an impression was made upon the hearers by the third, which Palestrina dedicated to his protector Pope Marcellus, that they decided to desist from further reform and to adopt this as a model. When the mass was given two months later, it is said that Pope Julius IV exclaimed: "Another John presents to our earthly Jerusalem that song which the Apostle John caught up in ecstasy, heard in the Heavenly Jerusalem!" After that success, Palestrina was named chief composer of the Pontifical Chapel, in which office he remained until his death, February 2, 1594, the same year in which Orlando Lassus died.

The importance of Palestrina in sacred music is the very highest. It would be erroneous to believe that he was a reformer in the accepted sense of the word, and yet his greatness lies in the very fact that with means within the reach of all he attained such lofty heights. Rather is he a genius who closes a great epoch which with him, just as the succeeding with Bach, arrived at perfection, concentrating, as it were, in one man alone all its virtues and forces, that he might give

to it the historic imprint. In his music, form is perfected ; the measure of the beautiful is never transgressed as sometimes with Orlando ; he does not abuse melismas or make use of strange or far-fetched harmony, or employ unusual or original rhythms. The intricacies of counterpoint and their solution are never an end, but solely means, and employing them with sovereign power, he seems scarcely to be conscious of them, mounting ever to loftier heights.

In this way is derived the infinite charm, religious feeling, and mysterious melancholy that his works display, an indefinite sentiment of hope, of aspiration for higher things.

Palestrina, like Raphael, is never effeminate nor, like his successors, sentimental, because his sadness is that of a man who knows that with life all is not ended, but that an eternal life, the reward of the just, awaits him.

It is not given to all to appreciate the works of Palestrina. He who views them from our standpoint or judges by our criterions will fail to appreciate their chief charm. Palestrina's music should not be rendered at concerts, but in church for which it was written. There only will one comprehend the treasure of inspiration, of religion, and of art which it contains. Those short and simple melodies are not ours, yet they raise us above terrestrial care ; in those majestic harmo-

nies are united voices, now sweet, now powerful, which seem wafted to heaven to plead for grace and pardon. There only may one understand that this is true art, that will never perish since it is superior to all caprice of taste, immutable in eternal laws.

As a writer, Palestrina was most productive. Among his numerous compositions, which Baini his admirer and biographer divides into ten(!) styles, we will mention the seraphic mass *Assumpta est Maria*, perhaps the most sublime composition of its kind; the mass of Pope Marcellus; the motet *Tenebræ factæ sunt*; the grand *Stabat Mater* for two choruses, one of the finest works for the church for all time, in which grief is tempered by celestial accents of resignation and of hope; the *Improperia*, the *Lamentations*, and the *Motets of the Song of Songs* for five voices, works of ineffable loveliness and sweetness; a *Salve Regina* for five voices, the motet *Illuminare Jerusalem*, etc.

The influence of Palestrina's works on the art of sacred music of his time was great. He was the standard-bearer of that large and powerful school of Italian writers which followed him in aspirations and ideals, and whose compositions with Palestrina's are models of true church music.

The style of all these is that given to it by Palestrina, which bears the imprint of simplicity,

united to dignity and grandeur ; of exaltation above all that is sensual and mundane ; a spiritual serenity transporting to loftier heights ; a perfection of form and measure excluding all dramatic elements or, to make use of a modern term, all subjectivity, in keeping with the Catholic Church, which exacts from the individual forgetfulness of all things terrestrial as he unites in fervor and hope with the whole body of the Faithful.

But within the modest dimensions of this book we can name only the principal composers of the classic epoch and that of the decadence.

Contemporaneous with Palestrina were Giovanni Maria Nanini (1540?-1607), who with Palestrina founded a celebrated school, from which went forth such famous masters as Felice and Giovanni Anerio ; Giovanni Animuccia ; Giovanni Guidetti (1532-1592), who with Palestrina shared in the revision of the Gregorian chant, a difficult task which he could not attend to alone ; Francesco Soriano, a Roman (1549-1621), an original and ardent innovator ; Ludovico da Vittoria, a Spaniard of Avila, director at the chapel of St. Apollinare at Rome (1575), imitator of the style of his countryman Morales, but more mystic and melodious, author of compositions which to-day are sung at the Sistine Chapel ; the celebrated Luca Marenzio and Marcantonio Ingegneri (1550), author of the twenty-seven celebrated Responsori.

which, until a few years ago, were attributed to Palestrina.

Among authors of the early days of the decadence were Gregorio Allegri (1586-1652), of the Correggio family, author of the celebrated *Miserere* for two choirs, which is sung on Good Friday at the Sistine Chapel, a composition which is stupendous in its simple harmonies; the two Mazzocchi; Ercole Bernabei (1590-1670), Orazio Benevoli (1602-1672), director at Rome and at Vienna, and finally at St. Peter's, author of compositions in which polyphony is written in twelve, fifteen, and twenty-four parts, unequalled in the art of grouping voices and choruses without loss of clearness.

His skill was such that for one voice he substitutes an entire chorus, and he wrote passages in fugal style with entrances for choruses instead of for single voices, at times wisely interrupting the redundancy of polyphony by passages in which a solo chorus sings a majestic choral and all the other voices rest.

And here it might be well briefly to survey the different kinds of compositions developed after the first polyphonic experiments.

Scholarly mediæval music appertained almost exclusively to the church. Just as painting and sculpture selected, without exception, sacred subjects, so the Flemish musicians and the later schools down to the sixteenth century consecrated

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their best work to the church. The mass, the most important part of the liturgy, obtained the first consideration among sacred compositions. But it would be false to believe that the old masters selected from predilection the words of the mass because of variety in sentiment and effect; for diversity in expression and characterization of single parts, since even then individualizing of sentiment was far in the future. The text of the mass was simply a prayer, quite devoid of dramatic character and passion. The musician did not try to translate into his work at all the significance of single thoughts, but was content to write music whose general intonation corresponded to the scope of the liturgy and at the same time was a musical work of art. Having stated this, it is easy to understand why the greater part of the old masses were rarely written on an original theme, since melodic invention was of small importance.

The motet (from motto), sometimes written with a church text, sometimes with other words, has an affinity in manner of composition with the mass. Almost always it was based upon a Gregorian theme (cantus firmus), and is less complicated than the mass. At the beginning cultivated with predilection, it afterward declined when it was the exponent of all the most complicated kinds of counterpoint. The *Narrazioni Evangeliche* and *I Salmi* are in motet style.

The necessity of giving freer rein to sentiment and mental expression unfettered by the *cantus firmus*, the increase in culture, social life during the Renaissance, — all these influenced the new form of the madrigal, a prelude in a certain respect to monody. The word is derived from *mandra* (a flock or herd), — Pietro Aaron calls it *mandriale* also, — and it indicates a kind of pastoral poetry. Its origin is undoubtedly Italian, and Landino mentions it in the fourteenth century. The madrigal was in three to eight voices, — usually five — varied in the melody, not bound to the *cantus firmus*, it endeavored to explain with music the character of the text, and disdaining scholastic complications, it tried, on the other hand, to be expressive. So from the necessity of greater freedom in use of tonality it approached sometimes the chromatic, breaking through the austere diatonic of the ancients. The madrigal belongs entirely to secular music, yet also to polyphony, because usually there was but little difference between the manner of writing motets and madrigals.

Those who cultivated the madrigal were legion, and their works were infinite. The most celebrated were the Italians, among whom, besides Willaert, the first to cultivate it were Festa, Palestrina, Anerio, and, above all, Luca Marenzio (1550–1599), called the sweetest swan of Italy, inspired and melodious, and the prince of Venusia,

Carlo Gesualdo (1560?-1614), an ardent innovator who was ahead of his times.

In England, also, there were celebrated writers of the madrigal, as Byrd, Gibbons, Bull, etc.

Other kinds of compositions were the secular *canzoni* of the musicians, — *chansons*, *lieder*, — written usually in three parts and polyphonic style, on a theme from some popular song, but resembling rather the motet.

Of Italian origin and contemporaneous with the madrigal are the *villanelle*, *villotte*, *canzoni alla Napolitana*, *frottole*, etc.

The oldest were the *frottole* polyphonic ballads for several voices, written without much skill, but with a certain freshness and inspiration. Marco Cara, Bartolomeo Tromboncino, Giorgio della Porta are among the noted cultivators of this style. These were superseded by the *villanelle* and other kinds of songs. These are written in a freer style than the madrigal, and although they do not belong to popular music, they have several points of affinity with it, as, for instance, frequent use of monody; the melody written in the soprano; variety of rhythm. Giovanni Gastoldi and Baldassare Donati were celebrated authors of *villanelle*.

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CHAPTER IX

THE MYSTERIES AND PASSIONS—ORIGIN OF OPERA

THE custom of enacting sacred events is now traced back to the Middle Age. The text of the mass and of the Passion contain elements that are eminently dramatic and that suggest representation. The Mysteries and the older Miracles commenced with recitations by different clergymen of the words of individuals. The language used was the Latin, and at that time there was no scenic apparatus. Afterwards the common language was substituted, and from the church they passed to the public squares before the church and to the market-places. At Easter, 1244, the Passion and Resurrection of Christ was thus given on the Prato della Valle in Padua, and we have accounts of other representations at Cividale and in the Abruzzi (Pianto delle Marie).

Special corporations dedicated themselves to these sacred representations, for example the *Compagnia del Gonfalone* at Rome, the *Confraternita dei Battuti* at Treviso, the *Confrérie de la Bazoche* at Paris, etc. When the Mysteries were

transported from the church to the public squares, and given in the common language, a popular comic element was introduced and with it came buffoonery. Against this the church hurled invectives, but in vain. The devil became a kind of Harlequin upon whom rested the burden of entertainment. Usually he was tied in a box and at the close received a sound cudgelling. Mountebanks, pedlers, and fools jostled sacred characters, using vulgar language. The most irreverent caricature of sacred events was the Fête de l'Âne, the Diables, and Donkeys' Masses, given in France during the twelfth century down to the sixteenth. The so-called *Prosa de Asino*¹ (*Orientis partibus*, etc.) was the authorized hymn for these feasts. This is preserved in manuscript at the Paris Library, also a whole Donkey's Mass in notation. The libraries of Padua, Cividale, Paris, St. Gall, etc., possess many manuscripts of Mysteries and ancient sacred performances.

Almost always the Mysteries were sung. The melodies were similar to the Gregorian and to the Sequences; later, popular canzoni were introduced. Afterwards when realism gained a footing, singing was discontinued, and the sacred performances were transformed into sacred dramas or mundane recitations.

¹ See Dictionary of Music and Musicians, edited by Grove, Vol. II, page 462a. — *Translator*.

One kind of sacred performance, if it might be called so, lasted until later, that is the Passion, and from it perhaps oratorio took its origin. St. Philip Neri (1515-1595), in order to restrain the people from taking part in the licentious feasts of the Carnival, instituted religious functions which at first were given at the convent of Santa Maria in Vallicella. These consisted of sermons and narratives from the Bible, interspersed by spiritual lauds, a kind of syllabic hymn for four voices with solos, without scenic representation. Animuccia composed many of these lauds, and also Palestrina, Asola, etc. The first took place in 1564. They afterwards developed into veritable sacred performances, Mysteries, examples, and moralities, and were called oratorios, possibly because first given in the oratory.

Afterwards the Congregation of the Oratorio was founded at Rome, and it disseminated through Italy and France this kind of semi-sacred music. In 1600 at Santa Maria in Vallicella was rendered the *Rappresentazione di anima e di corpo* by Laura Guidiccioni, with music by Emilio del Cavaliere, a member of the Florentine Camerata of the Bardi. It consisted of short hymns written in madrigal style and of solos accompanied by a harpsichord, a double lyre, two flutes, and a violin, in unison with the soprano. The theories of the Florentine Camerata were put into practice here, but inspira-

tion and art are entirely lacking. The text is a strange allegory, in which abstract subjects are typified, as Time, Life, the Body, etc.

Even prior to the oratorio we find mundane events represented with music. One of these representations, though rudimentary, was the *Jeu de Robin et Marion*, by Adam de la Hale, already mentioned, given at Naples, a charming idyl of interest even to-day. The three canzoni (without accompaniment) still extant show a decided feeling for melody and modern tonality.

Arteaga¹ gives an account of a kind of allegory in masquerade with choruses, psalmody, and dances, accompanied by instruments, which was rendered with great pomp in 1388, on the occasion of the wedding of Galeazzo Sforza with Isabella of Aragon. Accounts of similar representations have been preserved for us that took place at Rome, Florence, and Venice, as : a cantata, "The Conversion of St. Paul," with music by Francesco Beverini, executed at Rome during the epoch of Sixtus IV about 1480 ; a drama of Poliziano, "Orpheus," with music by Zarlino, executed in Venice at the festivals given in honor of Henry III of France in 1574 ; another drama, "Orbecche" (1541), with

¹ Arteaga was born at Madrid, lived in Italy, and published in 1783 his work entitled "*Le Rivoluzioni del Teatro musicale Italiano, dalla sua origine, fino al presente.*"— *Translator.*

music by Alfonso della Viola in Ferrara; of *Pastor fido* by Guarini, with music by Luzzasco and of others (Striggio, Malvezzi, Luca Marenzio, Banchieri, etc.).

The music of all these performances was confined to some choruses with instrumental selections and some solos, rendered usually between the acts, and but slightly connected with the action, which was simply recited, only now and then being interrupted by a chorus in the madrigal style.

It seems incredible to us that in those times when popular song had a definite and decided rhythm and melody these new elements were not applied to the drama itself, to monologues and to dialogues. And yet something so natural, apparently so easy to accomplish was not achieved until later after a thousand fruitless efforts, because polyphony was still so potent that it was considered the only method for scholarly writing. Experiments, however, were not wanting. Either a solo was sung usually by a contralto, and the other parts rendered by instruments, or a monologue or dialogue was sung in polyphonic style by several voices. The most interesting work in this style was *Amphiparnassus* by Orazio Vecchi, a skilful contrapuntist (1550-1605); it is a kind of comedy in which the parts of individuals (*Pantalone*, *Franca-trippa*, *Dottor Graziano*, and *Hebrews*) are sung as a series of madrigals in five voices by the chorus.

Composers living before the seventeenth century who anticipated and were in a certain sense forerunners of those who initiated the great musical revolution later were : Cyprian de Rore, a pupil of Willaert, who made use and abuse of the chromatic without realizing its importance ; Luca Marenzio, and still more Carlo Gesualdo, rich "in vehemence by force of extraordinary modulations" (Martini).

Another and yet greater innovator was Ludovico Grossi, called Ludovico Viadana (1565-1645), one of those to whom, as to Guido of Arezzo, it pleased Report to attribute musical discoveries and innovations, no matter whether or no proof thereof was lacking. Although his celebrated *Cento concerti ecclesiastici, a una, due, tre, e quattro voci con il basso continuo per sonar nell'organo* were published for the first time in 1602, they were certainly written at an earlier time, since without doubt to him also some of the glory given to the Florentine Camerata must be ascribed. In these *concerti* the voices are treated as real solos in distinction from polyphony ; they have a melodious character, are divided into periods, and are rhythmic in the modern sense of the word. A true innovation was the introduction of the *basso continuo* (not the figured bass as usually asserted), to which the harmony is reduced, detached from the voices, and made to serve as an accompaniment and foundation of

the melody. Thorough bass or figured bass was not introduced by him, for the organ part has indications only of a sharp or flat third, but no figures for harmony, like the Euridice of Peri published before these *concerti*.

It has not yet been ascertained who first had the idea of figured bass, nor is it known whether the practice originated from the need of writing a score or sketch of the composition with indications of the intervals in voices, as scores were then unknown, or from intuition of harmonies. The first is the most probable supposition, since the figured bass was for some time only mechanical, a kind of tablature without any effect on composition, and because the astonishment caused by Rameau's theory of harmony in after times could not otherwise be explained. Yet it must be admitted that figured bass accustomed the ear, or rather the eye, to comprehend the essence and nature of concord and to read music, not horizontally, but vertically. To Viadana is ascribed the merit or the blame of introducing monody into the music for the church; the so-called *seconda prattica di musica* or concert style in distinction from the *a capella*, which was certainly the first and leading cause of its decadence. He also, like the others mentioned, tried to express the sentiment of the words in music and to assign characteristic motives.

Among musicians and scholars the general complaint relating to polyphony was this lack of expression, suavity, and charm; for its complicated web of parts made understanding of the words impossible and excluded all possibility of expressing individual sentiments. We owe the solution of this problem to Florence (the true cradle of dramatic and in consequence of modern music), where life was agitated by reason of internal struggles and where the renaissance of arts had its beginning.

The studies of the Humanists and more especially the study appertaining to Greece were prime factors in the new musical revolution. The spirit ceased to ponder heavenly things only, and turning back to earth, to "that beautiful family of animals and vegetables," a warm, sensuous consciousness of life awoke. At this epoch the court of the Medici was attracting scholars, poets, artists, and musicians, who met in convention to discuss questions of science and of art. Especially at the home of Giovanni Bardi, a cultured man, a poet as well as musician, many artists and scholars assembled and discussed, above all, questions about music. Those who frequented this society (Camerata) were: Giulio Caccini, a Roman (1550?–1618?); Jacopo Peri (1561–1633), of Florentine origin; Emilio del Cavaliere; Vincenzo Galilei, father of

Galileo (1540-1610); the poet Ottavio Rinuccini; Girolamo Mei; Pietro Strozzi; and Jacopo Corsi, in whose home the unions afterward took place when Giovanni Bardi had been summoned to the court of Clement VIII as chancellor.

From Greek authorities who extolled the music of their tragedies and from the doctrines of Plato they became convinced of the sublimity of such music, and tried to discover its nature and quality. In 1581 Vincenzo Galilei published some musical fragments of Greek hymns that had been discovered, but they were unable to find the key by which to decipher them. And so it happened that in the belief that they were imitating Greek music, of which they knew absolutely nothing and of which to-day but little is known, the idea of monody resulted, or the dramatic style so called *representative style*. To Vincenzo Galilei is ascribed the honor of having made the first experiments; he composed the *scena* (cantata) Ugolino from Dante for a solo, with accompaniment by the viola; also some portions of the Lamentations of Jeremiah. The applause which these called forth was great, and they soon found imitators, among whom was Giulio Caccini, who in 1601 published under the title "Nuove Musiche" a collection of pieces written some years before their publication, with an accompaniment of a large guitar or Roman theorbo, a kind of lute with

ten strings. The collection contained twelve madrigals for one voice, ten arias, and some fragments taken from the *Rapimento di Cefalo*. The madrigals are simply declamations; the arias approach the canzone with strophes. The figured bass, though correct, is without special interest. In the preface "to readers" an exposition of the new style is given of which Caccini proclaims himself inventor, and he explains the theory of song.

The style of these compositions is radically different from the polyphonic and approaches the arioso without melodic periods, being limited to an accented declamation with little melodic phrases of indecisive rhythm. This novelty did not, however, respond to the ideals of the Camerata, who imagined Greek music as something midway between speech and song; more than impassioned declamation, yet less than a rhythmical melody; in short, the *recitativo secco* of our music. He who discovered and introduced it was Jacopo Peri, "the Short-Hair," a celebrated singer and musician, who put to music the *Daphne* of Rinuccini, given for the first time at the home of Corsi, in 1594, the first true opera written in the new representative style, which corresponded to the Hellenic ideals of the Camerata.

It seems strange that such music, which called forth so much admiration and applause, did not

sooner find imitators, for we have no mention of another music-drama between *Daphne* and *Euridice*, the latter also written by Rinuccini, with music by Jacopo Peri. It was given at Florence in 1600, on October 6, the occasion being the nuptials of Maria dei Medici with Henry IV of France, at the Pitti Palace, in the presence of the court and Florentine nobles, with great magnificence of scenery, dresses, and of action.

Peri himself sang the part of Orpheus, while Caccini, who had also composed some pieces, directed the chorus. The orchestra, hidden behind the scenes, was composed of a large guitar, a grand lyre, a large lute, and a harpsichord, beside many wind and stringed instruments which accompanied the choruses and played *ritornelli*.¹

Giulio Caccini composed a *Euridice* also, and published it in 1600 with Giorgio Marescotti. These two new music-dramas were written in the *stile rappresentativo*, and in them were put in practice the new theories, fruit of the conferences of the Florentine Camerata. We, accustomed to modern melody, can scarcely credit the enthusiasm which in their time they evoked, for they contain only long recitatives, with short portions in *arioso* or *cantabile* style, as Peri and Caccini wished to have

¹ *Ritornello*: a short instrumental melody played between scenes of an opera. — *Grove*, Vol. III, page 137a.

no melodies complete in themselves, no defined periods, because they believed the Greeks knew nothing of such nor employed them in their dramas. Of little interest also are the choruses, greatly inferior to those of an epoch contemporaneous or preceding them, nor is the accompaniment interesting, written with a simple bass which gropes along and only at times is characteristic and passionate. And we cannot imagine an orchestra with instrumental parts differing, for the performer was allowed to select according to his taste and musical discretion the notes of the harmony from the tone indicated in the bass.

Notwithstanding all, these two works were of great importance in music, signaling as they did the beginning of a real musical revolution, of emancipation from purely polyphonic music, and from the diatonic of a prior epoch. The lack of melodic periods is less important than the attempt to give to words an adequate and just expression, which is shown on every page of these two works. Dissonance is made use of in them in order to give characterization, and ancient psalmody is transformed into true recitation and dramatic declamation.

Peri as well as Caccini have left us in the prefaces of their works an artistic creed which is worth quoting in part at least, especially as it bears a resemblance to the theories of Wagner :

"The subject under discussion being dramatic poetry and imitation of song in speech (and without doubt they never spoke, singing), it was my conviction that the ancient Greeks employed a harmony which, though an advance upon ordinary speech, yet had not quite the melody of song, taking the form of something midway. . . . I have known likewise in our own speech some voices to intone in a way that might be called harmonious; and in the course of speech they changed to a different intonation, afterward commencing with new consonance. . . . And though I would not dare affirm that this was the manner in Greek and Roman story, I have considered it the only method adapted to our speech for our music. . . . And I hope that dissonance, sung or played without fear, will not annoy, especially in grave or sad arias." — *Peri*.

"And this is the manner, discussing which they (Bardi) declared the ancient Greeks used. . . . In which manner of song I have used a certain disdain that I thought had something of nobility, as it seemed to me in this way to approach nearer natural speech, . . . never in music having used any other than imitation of the sentiment: touching the most effective chords which I considered best adapted for that charm sought, in order to sing well." — *Caccini*.

And thus was created a new kind of music that by chance, as it were, or caprice caused the revival of Greek music, with which it certainly had not the slightest resemblance, neither did it possess its ethical power, yet which was destined to dominate the field of music down to our own day and

throughout the future. But if the hope and belief of having revived Greek music (which by its theory had been but an obstacle to progress in musical art) was but a vain illusion, the new and great innovation was an expression of that essentially human instinct which only in the union of the spiritual Christian sentiment with the Pagan sensuous saw and divined artistic perfection.

And as Hellenic sensibility (the æsthetic pleasure in perfection of form) was that which produced a revolution in painting and gave rise to the renaissance in art and literature, so the union of idea from the Grecian world, the human and terrestrial sentiment with the spirituality of Christianity, inspired new life in music, and made it an art for humanity capable of a faithful and true expression of individuals' joys and sorrows, of those eagerly seeking independence in thought and in act. Poetry which in polyphony had lost all importance again reclaimed its rights, music became its companion, and together they formed the lyric drama.

The drama as Peri and Caccini had conceived it could not then correspond to ideals which perhaps they divined, but were unable to realize, for polyphony was simply transformed in their works, not eliminated, and the technic of the art was as yet insufficient to express the subjective element which in those times of awakening in arts and in thought was constantly asserting itself.

The operas of Peri and of Caccini were born amid the splendor of feasts, with pomp of dresses and scenery at the court of the Medici, and were the monopoly of princes. The common people remained strangers to them, for their ballads and melodies appealed in a different way to the heart. The new opera was devoid of internal life, of that vivifying breath which should make it, not a mere parody of Greek tragedy, but the true expression of human passions. And perhaps this was the reason that Peri and Caccini made no more experiments after Euridice.

This is the external history of the origin of opera. But there is another, with which the Florentine Camerata had nothing to do, which is not less important nor less true. The Camerata, without doubt, gave the impetus, but it is not credible that the fructifying idea would have led to the conception of opera if the times had not been mature and if, by centuries of practice and of theory, the transformation from polyphony to monody had not been prepared.

Greek theory knew of consonance, but more in theory than in practice. Organum with its parallel fourths and fifths, bourdon with its sixths and thirds, had no importance for a right comprehension of harmony, but remained crude, mechanical tentatives. From such beginnings harmony might have been derived if with discant there had not

been introduced the principle of contrary motion of voices which ignored concord or consonance in the parts, leaving that to chance or to instinct. As time passed, the third was recognized as a consonance but imperfect, so that at the beginning and close of compositions only the fifth and the octave were used, but not the third.

He who anticipated our system of harmony but could not make it practicable was Giuseppe Zarlino in his *Instituzioni Armoniche*, and possibly before him another Italian, Lodovico Fogliani, in his *Musica Theorica* (1529). And experiments in the introduction of the chromatic and the enharmonic, made by Nicola Vicentino, Cipriano de Rore, Gesualdo, and Marenzio, put an end to the use of the old tonalities. The final blow to ancient theory and that which made concord intelligible was thorough bass, probably, however, due to chance and not the fruit of theoretic speculations.

Popular songs, too, had a large part in the new musical revolution; the custom of placing the melody or theme (*cantus firmus*) in the tenor gradually ceased, and the soprano frequently changed its name of *discant* into the significant one of *cantus*.

Compositions written for voices and instruments, and the manner of singing one or two parts, with instrumental accompaniment for the others, was

also an aid to the right understanding of concord. Petrucci had already printed many score of years before the opera, in the first years of the sixteenth century, compositions for the soprano and lute (tenor and bass). The lute's part, because of the impossibility of holding a note and also because of its slight resonance, must have been a kind of accompaniment to the voice which dominated. The same might be said of compositions written for several lutes where the melody is always in the first part. And Peri and Caccini cannot be called the first writers of monody, because the *basso* of *Concerti Ecclesiastici* by Viadana, printed in 1602, is not simply a vocal part, but a true instrumental bass, and because the melody is more floating than in the melopea of the first-mentioned who were champions of the "noble disdain of song."

The new reform, therefore, was rather in consequence of an awakening of the musical conscience and of progress in art than of chance and the meetings of the Florentine Camerata. But even if in admitting this its glory be dimmed, none the less may Italy boast that it created the musical dramatic opera; and in this connection we quote the impartial author Chrysander:

"Only a nation descended from the Romans, in whose land all that remained of Greece had been saved, found forms that elevated music above the strumming of paid *poets* and players, or the specu-

lations of scholasticism, to the independence of a beautiful art. The Italians easily and successfully obtained results that in any other country would have been impossible or turned out ridiculous, to such a degree had they absorbed antique art and its forms. Even if they built apparently upon false premises, they succeeded well. How would it have been possible in England, Germany, or France to find with the means at the disposal of the Italians the two fundamental forms in music, opera and oratorio? We know that their premises were unfounded, since in Greek music there is nothing that could serve as a model for the Italian music derived from it; such contradictions, known or not, would have rendered the German spirit inept to accomplish anything, while the Florentine Academy, walking upon clouds of imagination as upon a high road, reached its goal.

“The Italians regarded antiquity, not from the standpoint of cold investigators, but from that of artists, and the very thing to which an historian would have paid no attention was the one thing of value to them. The sentiment of artistic form was so potent in them that we must believe it rather an instinct of the beautiful than fruit of generations of culture. Who would believe that the same nation which had attained perfection in the church chorus, in secular polyphony, and in the madrigal, would be able immediately after to create the recitative, monody, and the art of song? We owe to them almost everything new relating to these, and when other nations had commenced to appropriate the novel forms, the Italians surprised them with newer ones.” — *Händel*, Vol. I, page 153.

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CHAPTER X

CLAUDIO MONTEVERDI AND THE VENETIAN AND NEAPOLITAN OPERA

THE Florentine Camerata had given the impulse to a new musical evolution, and the idea found fruitful soil in minds longing for new things and awakening to the modern life of thought. The example set by Florence soon found imitators, and already in 1601, at Bologna, *Euridice* was given, and *Daphne* at Parma in 1604. In Rome, the seat of polyphony, the music-drama contented itself with furnishing entertainment for the people, and, in 1606, we find popular representations that recall the ancient Greek cart of Thespis, given in the public squares, with music by Paolo Quagliati.

But the Florentine idea threatened to die away and be a simple Utopia of literary men or *dilettanti*. The members of the Camerata were either noblemen or men of literary tastes whose knowledge of music was not profound. Caccini and Peri, good musicians and fairly good contrapuntists, could not bear comparison with musicians of the epoch, — most learned theoreticians.

The new style (*stile rappresentativo*) was not yet defined enough to liberate itself wholly from polyphony, so that it rested half-way, not daring to abandon old traditions entirely.

He who did have courage was Claudio Monteverdi, the first modern musician, a creative genius, who brought the idea to perfection, and therefrom derived true opera. Born in Cremona, he frequented the school of Mark Antonio Ingegneri, an excellent contrapuntist of the time. After some years passed at the court of the dukes of Gonzaga in Mantua, he became director of music at St. Mark's in Venice, where he died, 1643.

Although he had written much polyphonic music both sacred and secular, yet he owes his fame to the music-drama. His opera *Orfeo*, a fable for music with Rinuccini's words, was represented in 1607 at the court of Vincenzo Gonzaga in Mantua. Already in this first work he shows that he was far superior to Peri and to Caccini, for no longer is the style simply declamatory as in *Euridice*, but one which gives evidence of the lyric sentiment or rather of one essentially musical. *Orfeo* was followed in 1608 by *Arianna*, written on occasion of the nuptials of Francesco Gonzaga with Margherita of Savoy. Unfortunately the drama is lost except a portion of the celebrated Lament, which seemed a revelation, and called forth the greatest enthusiasm. Besides these two, Monteverdi wrote many

other operas, which were represented at Venice and elsewhere with great applause (*Adone*, *The Wedding of Enea with Lavinia*, *Il Ritorno d'Ulisse*, *L'Incoronazione di Poppea*).

We called Monteverdi the first modern musician. He well merits this name, for he was the first to free music wholly from fetters of polyphony and from the rhetoric of the Florentines, making it express human passions with truer and more passionate accents. His dramatic personages are no longer simply a small part of a whole, but human beings who think, act, feel, and suffer for themselves, and who express their passions in characteristic accents.

But Monteverdi was not content with this. He entirely abandoned the old diatonic system, substituting for it the chromatic, as he perceived with the perspicacity of genius the importance of dissonance in making each character prominent and in obtaining dramatic climaxes. He made use of the dominant chord in cadences, adopted repeatedly without preparation the interval of the ninth, the diminished seventh, the tritone (the *Diabolus* of the ancients) when it was necessary to concentrate expression or to individualize, not observing in the least ancient traditions, and laughing at the invectives hurled against him by the pedant Artusi in his satires.

And thus into music came dissonance, that cry

of grief from humanity, born to suffer and to struggle ; a cry which is the individual expression of thinking man surrounded by impassibly serene Nature.

Monteverdi might be called the Father of Instrumentation, for whereas Peri and Caccini were satisfied to accompany their songs with several instruments in order to reinforce the voice, without studying the peculiarity or special color of each or assigning importance to them, Monteverdi studied the nature of every instrument, colored the instrumentation, added new effects like the tremolo and pizzicato of the strings, and made them characteristic in expressing what words could not.

In what degree he was superior to his predecessors may be seen by comparing their intermezzi and ritornelli ; for example, the most charming one for several viols in *Orfeo* with that for flutes in Peri's *Euridice*.

With Monteverdi the opera ceases to be an entertainment exclusively for courts and nobles and becomes common property, summoning to the opera-house, as a supreme and competent judge, the common people.

Contemporaneous with Monteverdi, and in many respects like him, was Marco da Gagliano, a Florentine (about 1575-1642), author of madrigals and music-dramas, of which *Daphne* and *Flora* have been preserved. In these two works we still

find the Florentine style, but it is more flowing and expressive. Worthy of mention is the proem of *Daphne*, in which the author gives most useful instructions and indications to singers and actors relating to the manner of execution.

The process of development in opera continued with Pier Francesco Coletti Bruni, called Cavalli (1600-1676) of Crema, a pupil and heir to the genius of Monteverdi, a director of the music at St. Mark's in Venice. Among his dramatic works (from thirty-four to thirty-nine) the first was the *Wedding of Thetis and Peleus* (1639); *Jason* had great success (1649). Cavalli perfected style and gave a freer movement to the recitative and to the aria, which, although not yet developed, had nevertheless a decidedly arioso character and melody with defined periods. Moreover, the masterly grouping of parts in his compositions (duets, trios, and quartets) is admirable, as well as the character and novelty of his effects. With him, as with Monteverdi, the chorus has quite a secondary part, and the style is homophonic. There are in all his works, even in the serious ones, comic personages (stutterers, soldiers, etc.), and possibly these are the first indications of comic opera, examples of which are also found, though imperfect, in *Tancia of Jacopi Melani* (1657), in *Pazzo per forza* and *Vecchio Burlato* by the same author, and in other works anterior to these, as, for example,

Diana Schernita by Giacinto Cornachioli (Rome, 1629).

The instrumentation of Cavalli is much simpler than that of Monteverdi and the violin dominates. The trumpet is rarely employed, and there is not the array of instruments used by the Florentines. It must be observed, however, that the instruments are not mentioned, that the scores preserved are perhaps incomplete sketches to be filled out according to need. Besides natural voices, those that had been artificially changed were employed, and these were often written in a range much higher than the soprano.

No less famous than Cavalli was Giacomo Carissimi of Marino (1604-1674), director in St. Apollinari in Rome, who, although he composed no operas, had great influence on the dramatic style. Carissimi excelled in oratorio and the cantata, a kind of dramatic "scena," with solos, recitatives, and *ensemble*.

Carissimi's merits were the same as Cavalli's, but his melody was more flowing, the recitative became more expressive, as in the beautiful close of Jephtha. Among his oratorios written in Latin, with accompaniment of two violins and organ, or with organ alone (among which are the Judgment of Solomon, Jephtha, and Jonah), the choruses have something of Händel's grandeur and majesty, and the harmony and structure resemble the

modern. The story is told by the historian, the personages sing either in recitative or the arioso style, the choir at times has a dramatic part. Several comic works of Carissimi are still in existence, as *Testimento dell' Asino* ; *La declinazione del hic, haec, hoc*, etc.

He who applied Carissimi's improvements to the opera was Mark Antonio Cesti, his pupil, a monk of Aretino (1620-1669), director of music for the Emperor Leopold of Austria, a writer of many operas. Cesti is more inspired than Cavalli but less efficacious. The form is more definite, the aria frequently assumes the symmetry of an aria *da capo* in three parts. His most celebrated operas are the *Dori* (1663) and the *Pomo d'Oro* (1666). This was given with incredible magnificence at the wedding of Leopold I with Margherita of Spain (the *mise en scene* cost one hundred thousand thalers), and had incredible proportions (sixty-seven scenes).

Others who should be mentioned are Giovanni Legrenzi (1625-1690), director at St. Mark's in Venice, instructor of Lotti and of Caldara ; Andrea Ziani (1640-1710), celebrated organist of St. Mark's, who died in Vienna ; Francesco Gasparini of Lucca (1665-1727), director in St. John Lateran and a celebrated theoretician ; Geronimo Giacobbi (1575-1630) ; Francesca Caccini, daughter of Giulio ; Carlo Polarolo ; Giacomo Antonio Perti ;

and finally Alessandro Stradella, a Neapolitan (?) (1645-1681), a celebrated singer and virtuoso who continued the style of Carissimi. His compositions, among which are some oratorios and many cantatas, are unedited and preserved in the library at Modena; his aria *Se i miei sospiri* and *O del mio dolce* were certainly not written by him, because they are decidedly in modern style. After an adventurous life he was stabbed to death at Genoa.

Up to this, the opera might be called Venetian, because after Peri and Caccini its exponents were Venetian; the most celebrated lived at Venice; in Venice interest in the opera was concentrated, and there the largest number was given. With the close of the seventeenth century, the sceptre passes to Naples and to the Neapolitan school.

The head one and chief among the many celebrated dramatic Neapolitan composers was Alessandro Scarlatti, who with reason might be called the father of the modern Italian opera (1659-1725). He was born at Trepani and was a pupil of Carissimi. Scarlatti tried all styles with success. Most fertile as an author, he wrote more than one hundred operas, more than four hundred cantatas, two hundred masses, and many instrumental compositions. He is the link connecting the severe style of Palestrina and the school of *bel canto*. His sacred compositions are severe and majestic, and he breathed into polyphony a warm breath of

life which we search for in vain among works of his predecessors. His importance is greatest, however, in dramatic music. His operas (the most celebrated are *Rosaura*, *Tigrane*, *Laodicea*) show an advance upon the Venetian school. Melody has become more fluent, flowing, and spontaneous, forms are strengthened, the simple recitative (*recitativo secco*) or accompanied recitative, the aria, and the overture take definite form. His instrumentation of the simplest kind is based upon the strings. Wind instruments are used only at characteristic moments, but then felicitously. The study of his works, however, does not justify all the praise it is customary to bestow upon them. He is rarely dramatic, and if so, from preference in comic scenes. His melodies are principally contrapuntal, and he excels in small forms like the cantata rather than in the opera.

Many later masters excelled him in inspiration, but none in wisdom and extreme clearness of contrapuntal work ; possibly his proximity in time to the great Roman masters was of benefit.

From latest studies it seems that many of Scarlatti's merits were shared by another master, Francesco Provenzale (1610), of whom little more is known to-day than the name. His operas *Stellidaura vendicata*, *Lo Schiavo di sua moglie*, and *La Colomba ferita* display the forms and the merits which adorn the works of Scarlatti.

Scarlatti closed his glorious career almost in obscurity and forgetfulness, only consoled by the admiration and affection of numerous pupils and colleagues, among whom was the great Händel, who spoke of him with the highest esteem and drew great profit from his works.

The works of Scarlatti put a new phase upon music. As in Neapolitan opera all importance was concentrated in the arias, dramatic interest and development of action was lost in predominance of the lyric. It seemed as if they never were satiated with a veritable intoxication of melody; aria followed aria with recitative, and the little choruses added some *ensemble* of only the slightest importance, apparently more for the sake of giving the singers a rest than for any other purpose. So long had polyphony ruled and hindered the progress of absolute melody, that when this was permitted to expand freely, the public entirely forgot dramatic truth, development of action or of characters, and all else. The opera became a sort of cantata, changing its original nature into one with other tendencies, and causing decadence in church music also, for Italy could not, like Germany, substitute the simple and sober devotional element of Protestant popular song for ancient polyphony, but transplanted the dramatic melody of the opera. The "noble disdain" of song, disseminated by the Florentine Camerata, gave way to virtuosity, which

had no high aims, but sought only outward effect. These defects are not so evident in Scarlatti and in the first masters of the great Neapolitan school, because ancient traditions still lasted and the Florentine reform had been too recent. Many of their sacred compositions resisted the change of time, while their dramatic works are quite forgotten, because in the first, besides fascinating melodic beauty, the harmony and counterpoint are always masterly, and because they do not lack majesty and devotion. But when, after Leo and Durante, polyphony and counterpoint abandoned the themes of ancient hymns, substituting for them the new mundane melody, reverence disappeared, and only a vain hypocritical form remained, far better adapted to mundane and sensual subjects.

The Neapolitan school founded by Alessandro Scarlatti numbered a host of musicians and of most productive, inspired, and fluent writers; no other nation witnessed in so short a time such a quantity of musical talent whose melodies overflowed with sweetness and transported the mind into enchanted realms. And just as the Flemings in the fifteenth century had exercised a decided influence on music, so in the seventeenth century and the following the Neapolitan school dominated not alone in the opera-houses of Italy, but also at the German and English courts, while in

France a struggle waged between the partisans of French and Italian opera.

Those scholars of Alessandro Scarlatti who achieved greatest fame were Francesco Durante, Leonardo Leo, and Nicolò Porpora. Francesco Durante (1674-1755) of Frattamaggiore near Naples, instructor in the conservatory of St. Onofrio, did not have success in the drama, and gave himself up almost entirely to church and to chamber music. Lacking imagination more than his teacher or his school-fellow Leo did, he wrote many church compositions for several voices that are effective, brilliant in harmony, and not wanting in grandeur. His Magnificat and the mass *alla Palestrina* are not forgotten even to-day, and although they do not bear comparison with compositions of the Roman school, yet they number among the most beautiful works of a period that followed the classic. Durante had many pupils, among whom were: Vinci, Jomelli, Duni, Traetta, Piccini, Sacchini, Guglielmi, Paisiello. Superior to him in every respect was Leonardo Leo (1694-1745) of San Vito in the province of Lecce, most melodious and gifted, who achieved fame by his operas, in which delicate and characteristic instrumentation is shown. Among his celebrated sacred compositions is a *Miserere* for eight voices. Leo was the first to write concertos for the violoncello. His overture to the

oratorio of St. Elena al Calvario is beautiful. Francesco Feo (1699-1752) was Leo's fellow-student and Durante's at the school of Pitoni in Rome. With him church music rapidly declined, the religious element being supplanted more and more by the dramatic, and the two styles becoming confounded.

Niccolò Porpora (1686-1767) was a most productive author of all kinds of music, and he it was who in London rivalled Händel. His fame as composer was less than as a teacher of singing, both Farinelli and Caffarelli being his pupils. If Porpora belonged to the epoch of decadence in the Neapolitan school, that might be said with more truth of those who came after him, whose works, written for the most part in a short time to pander to popular taste, lack dramatic truth, and are filled with mannerisms.

Leonardo Vinci (1690-1732) of Strongoli, a pupil of Gaetano Greco, a most learned contrapuntist, was endowed with inexhaustible fancy. His numerous dramatic works had great success in their time because of the sweetness of their melodies and a certain sentimentality then in vogue.

Better known to us is Giovanni Battista Pergolesi of Jesi (1710), a pupil of Durante, Greco, and Feo. His talent was too fine and delicate for serious opera. His *Olimpiade* failed at Rome, and the young master was so affected by this that

his delicate health received a shock from which he never recovered. On the other hand, his intermezzo *La Serva Padrona*, given at Naples (1731), called forth great applause, and is given even to-day; it is a true inspiration, full of dramatic fire, and written with elegance of style. With his *Serva Padrona* and other intermezzi (the *Frate Innamorato*, the *Flaminio*, the *Contadina astuta*), Pergolese became one of those to introduce *opera buffa*.¹ His *Stabat Mater*, composed a short time before his death (1736), is also celebrated to-day. This work for two women's voices and a string quartet is not strictly sacred music, but captivating by a sweet melancholy with which it is permeated, and by its great melodic beauty and clearness of musical structure.

To the same class of sacred dramatic music belongs the *Stabat Mater* of Emanule Astorga (1681-1736?), a Sicilian noble, who, after a life of adventure and misfortune, died at a monastery in Bohemia, forgotten by the world, which had given such applause to his compositions. The *Stabat Mater* of Astorga for four voices, with strings, is similar to Pergolese's, but has more austerity and the counterpoint and harmony are richer.

Nicolo Jomelli of Aversa (1714-1774) fre-

¹ An Italian opera of light and playful character. See Grove's Dictionary, Vol. II, page 530.

quented the school of Durante and Feo. He wrote many operas for different Italian cities. A writer of fluent melody, he was master of effects, although his compositions lack profundity. In Terradeglias (1711-1751), a Spanish musician, he had a fiery competitor, who vanquished him at Rome; but the day following his triumph, his body, pierced with strokes of a poniard, was found.

Jomelli went to Stuttgart, where for many years he directed music, bringing prosperity to the opera-house there by giving works that were heard for the first time in Germany. Contact with the German school influenced his style, enriching his harmony; but after his return to his own country his last works had no success, unjustly though, for the nobility of inspiration and richness in orchestration shown by his latest works should rank them among the best of the Neapolitan school (*Enea nel Lazio*, *Penelope*, *Fetonte*). Among his many sacred compositions a melodious and effective Requiem is still noted, though it lacks dignity and greatness. One of his last works was a Miserere for two sopranos and a string quartet, a work which may be compared with the *Stabat Mater* of Pergolese.

Nicolo Piccinni of Bari (1728-1800) owes his fame which has lasted even till now less to his works than to the strife and disputes, during the last years of his life, between his supporters and

those of Gluck, in Paris. To him is ascribed the merit of having introduced new forms into the *opera buffa*, initiated by Nicolò Logroscino (1700-1763), and of having enriched it with greater variety. He abandoned the form of the aria *da capo* of Scarlatti and for it substituted the form of the rondo. He transformed the form of the finale, and was always accurate in instrumentation. His *Cecchina* had such success that within a few years it was given throughout Europe. His *Orlando*, written for the Paris opera, likewise contains some fine portions.

Antonio Sacchini (1734-1786) of Pozzuoli, author of *Edipo a Colono*, and *Tommaso Traetta* (1717-1779) unite Neapolitan vigor and dramatic truth to an abundance of melody. Both travelled extensively and had adventurous careers.

Giovanni Paisiello of Taranto (1741-1816), a most productive author, enjoyed great fame in Germany and Russia, as well as in Italy. He was more fortunate in comic opera and *opera buffa* than in his serious ones. Among the former was *Barbiere di Siviglia*, merry and suave in style, elegant in form, and with an inexhaustible freshness of melody.

Nicolo Zingarelli (1752-1837), a Neapolitan, author of the opera *Juliet and Romeo*, was a pedant: not progressive, but an admirable pedagogue.

Opera buffa attained its highest degree of perfection by naturalness, joviality, and interesting contrasts in the works of Domenico Cimarosa of Aversa (1749-1801), the author of *Giannina* and *Bernardone*, and of *Matrimonio Segreto* given with enormous success at Vienna in 1792.

Connected with the Neapolitan school in certain respects are: Ferdinand Paer (1771-1839) of Parma, facile but superficial, author of *Griselda* and of *Sargino*, two very successful operas; Antonio Salieri (1750-1825) of Legnano, pupil of Gluck and author of the celebrated operas *Danai* and *Tarare*; Vincenzo Righini (1756-1812) of Bologna, and Morlacchi (1784-1841) of Perugia, — these last four among the last Italian musicians who filled important posts in opera at German courts.

Inexorable time has consigned to oblivion all the operas of the Neapolitan school, and to-day they are known only by some aria, republished in a musical anthology, while the rest lie buried in libraries. Their absolute lack of interest and of dramatic truthfulness is one of the principal causes of this complete oblivion. The libretti of these works, either subjects from mythology or from Roman or Grecian history, are but chains of disconnected events which serve no other purpose than to give opportunities to musician, singer, and scenographer for placing their skill in the best

light. For that reason the form is stereotyped. Aria follows aria (forty to fifty in one sole opera), and these are linked with recitatives, usually minus all importance. The chorus has hardly any part, the duets are simple compositions in absolute music rather than dramatic scenes, trios and quartets are most rare.

Neapolitan *opera buffa* was preceded by the *Commedia in Musica* often in dialect, more lively and sprightly, and for that reason better able to resist the ravages of time.

Benedetto Marcello characterizes the state of the musical theatre of his time with the celebrated satire, "Il teatro alla moda" (1720-1721). Apostolo Zeno (1688-1750), who "tried to compose melodies which should keep pace with the logic of art," and Pietro Trapassi-Metastasio (1698-1782), both imperial poets at the court of Vienna, elevated themselves above others by a facile poetic vein and lovely lyrical gifts, but they lack the greatest gifts of a dramatic poet, that is, truth, the power of characterization, and the science of contrasts.

But if we may not think that the works of the Neapolitan school shall be restored to a new life, we must not forget that they possess, more especially in the comic operas and the *opera buffa*, treasures of melodic inspiration; and that those Neapolitans, from whom both Händel and Mozart

learned, were masters of the entire musical world, and the ones who laid the foundation of dramatic music. And to them we must again turn if we wish restored to honor true Italian melody which changes its nature continually more and more.

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CHAPTER XI

FRENCH OPERA

THE history of French opera is intimately connected with Italian opera, from which it is derived. And even if one seeks for first causes — as some do — and finds the idea of a dramatic performance with Adam de la Hale, it must not be forgotten that his works, in all probability, were written and executed at Naples.

The first theatrical representations with music in France date from 1570, when Charles IX granted to Giovanni Antonio de Baif (Venetian?) and to Gioachino Thibaut the privilege of founding an academy of music, which began its activity in 1571 and gave Italian music. But either from lack of interest or from incapacity on the part of its promoters, this ceased to exist in 1574. In 1582 the *Ballet comique de la Reyne* was given with great magnificence; the music was by a certain Balthazarini of Turin, who had gone to Paris with Catherine dei Medici. The music of this ballet, a patch-work of dance-tunes, musical dia-

logues, choruses, etc., is still extant, but lacks interest and dramatic unity.

The first opera which was given in France (1645) was the *Finta Pazza* of Saccati written by Venezia. The singers were Italian, introduced into France by Cardinal Mazarin. Two years later the *Marriage of Orphée* by the Italian Luigi Rossi, written in French verse, was given and was the first real opera written in France.

In 1645 the Italian company brought by Mazarin returned and gave *Thetis and Peleus*, by Carlo Caproli. Although the interest aroused by this new kind of music was great, yet many years passed before genuine French opera was forthcoming, as much perhaps on account of the national temperament and the language, as also a lack of ingenuousness, which prevented the French from accepting the new style as a simple transaction between artists and the public. St. Evremond calls the opera, for example, "a queer work of poetry and of music, in which poet and musician, each a hindrance to the other, take great pains to accomplish a poor performance."

The first impulse toward national opera was given by Pietro Perrin, an abbot without an abbey, and facile rhymester, who in partnership with the musician Robert Cambert produced in 1659 at the castle of Issy a dramatic performance entitled *Pastorale*, the first French comedy in music, now

lost. Its success was greater than that of *Serse* of Cavalli, given in 1660 at the wedding of Louis XV with the Infanta of Spain.

On account of the death of Cardinal Mazarin, it was impossible to give a new work of Perrin and Cambert, called "*Ariadne*." But the active Perrin did not acknowledge himself conquered, and when in 1669 the king granted him a monopoly of theatrical representations and musical academies for twelve years, he built an opera-house in the Rue Mazarin, and at its inauguration gave an opera by Perrin and Cambert entitled *Pomone*, which may be considered the first national French opera. This performance, which was only a *pot-pourri* of airs, intermezzi, and ballets, quite disconnected, had enormous success, and was given consecutively for many months. Cambert's music is not wholly destitute of worth, but it does not bear comparison with the Italian music of the time.

Perrin's fortune and that of his undertaking lasted but a short time. A dispute arose between Perrin and Cambert, financial troubles put an end to the partnership, and Perrin was deprived of his privileges, which were handed on to Lully, the true founder of French opera.

Giovanni Battista Lulli, or Lully, was born at Florence in 1633. The Duke de Guise, pleased by the precocious talent and bright disposition of

the boy, took him to France and confided him to the care of the king's sister, Madame de Montpensier. Employed as scullion in the kitchen of his mistress, he nevertheless found time for practice of the violin and musical theory, the first principles of which he had learned in his own country from a Franciscan monk. His progress attracted the attention of the Count di Nogent, and through his protector he secured a good instructor and post as violinist among the twenty-four Violins of the King. He secured favor from the king, who instituted the Little Violins, placed him at the head and commissioned him to write some ballet music. The opportunity of taking part in some comedies of Molière and of hearing some Italian operas given in those times turned his attention to the theatre and the opera, and from that time his aim was to secure the privilege bestowed upon Perrin. Louis XIV, who admired Lully as one of the shrewdest of men and an able courtier, granted this, adding later other privileges.

Lully's first endeavor was to seek for a clever poet who should write the text of his operas, and here also fortune favored him, for in Quinault he found one of the best poets of the time, who furnished him with a quantity of excellent texts. Lully's first works (after Cadmus, a youthful work of slight merit) were *Alceste* (1674) and *Tescus* (1675), followed by many others. The public had

listened with little enthusiasm to the first productions, but becoming accustomed to the new style, Lully's fame increased.

The works of Lully, which are inferior musically to those of the Italians, possess the value of a certain dramatic and characteristic truthfulness. Lully, a perspicacious genius, understood his times, which were favorable and propitious to classic tragedy, as revived by Corneille and Racine. Fairly endowed with musical imagination and with a little knowledge of theory, his endeavor was to follow the text faithfully, adapting the melody to the words and making no concessions to the music. For that reason there are, in his music, no arias, duets, or finished portions, no adornments, but the whole serves for dramatic expression, for delineation of the situations. His instrumentation is very poor, following the voice step by step, with wretched counterpoint and simplest of harmonies. His orchestra consisted of violins, viols of several kinds, flutes, oboes, bassoons (*fagotti*), and tympani. His tempo changes according to exigencies of the text. His music has a rhetorical declamatory character, which at length becomes wearisome and borders upon psalmody.

He changed the form of the overture by enlarging it. The Allegro follows the Grave usually in fugato style ; each is repeated, and the Grave again follows. This differs from that of Scarlatti, who

commences and finishes with an Allegro with a Grave between.

But Lully had too much good taste not to realize the deficiencies of the new style, and he aimed at variety by introducing in his operas little ritornelli and instrumental dances, giving to the chorus, in imitation of antique tragedy, an importance far greater than it had in the Italian opera, making it a component part of the dramatic action. To the ballet also he gave a more important part than had been customary, for before him it had been simply a means of giving variety to the performance, without connection with it.

With his eminent gifts as musical dramatist, Lully combined excellent practical tact and consummate knowledge of scenic effects. Many a time was the poet obliged to alter his text before Lully declared himself satisfied, and success always justified him. His manner of composing was most original ; he learned the text by heart and repeated it so often that the melody came, as it were, by itself. Then he sat down at the harpsichord and played and sang the music to his scholars, Lalouette and Colasse, giving them hints about the harmony and instrumentation.

Lully had many admirers as well as detractors. Irascible and intriguing by nature, he was constantly involved in quarrels and contests with his colleagues. But though his ire was quickly shown,

it disappeared as quickly, and the injustice occasioned was counterbalanced by favors. His irascibility was likewise the cause of his death. While directing one of his *Te Deums* at St. Honoré, on the occasion of the king's recovery, he moved about so violently in beating time that he injured his foot, and being unwilling to submit to a necessary operation, died March 22, 1687, at the age of fifty-four years, leaving an enormous fortune.

After Lully's death, French opera rapidly declined. Neither the compositions of his favorite scholar Colasse nor of his sons, who tried to imitate their teacher, had enduring success. The only one, perhaps, among all composers of an epoch later than Lully and anterior to Rameau, who approached him, was Andrea Campra (1660-1744) of Aix in Provence, who had great success in many operas (*Tancred*, *Hesione*), and became a favorite of the Paris public. Campra's music is distinguished by a certain nobility and dramatic expression and by inspiration and a technic without doubt superior to Lully's. He composed much church and chamber music, which may compare with the best works of his Italian contemporaries.

Jean Philippe Rameau (1683) of Dijon was the heir to Lully's traditions and the successor to his theories. His father, the organist at St. Catherine's Church, had destined him for the magistracy, but the son, who had made great progress in music, set

the paternal plans at naught, and went to Italy, where he had opportunities to hear works of celebrated composers, which left an indelible impression, although his works do not show that they influenced him. Returning to France after a few months, he settled at Paris, which he soon left to take the post of organist at Clermont. The sojourn in the quiet little town of Alvernia was most beneficial to Rameau's culture, for there he busied himself with profound studies in harmony, and composed many instrumental and sacred works.

In 1721 he returned to Paris, fortified by new and severe studies, and in the following year published his celebrated work, "Treatise on Harmony Reduced to its Natural Principles," a work which lays the foundation of modern harmony, and in which inversions and concords, developed from a unique principle, are discussed, and the connection between tones, intervals, and chords is determined. This work and following ones encountered, as all important innovations do, bitter criticism, and the repeated and furious attacks that Rameau had to endure in defence of his theories had an influence upon his character, rendering it morose, irascible, and intolerant.

If Rameau's theory was new, the practice of his system had been in process of formation little by little in the minds of musicians for almost two centuries. The musical ear had been prepared to

comprehend music as a *chain of harmonies*. The chief result of Rameau's system was the recognition of modern tonality, or the relation of every tone in the scale with one, the *tonic*, shown in major and minor, thus putting an end to the uncertainty characteristic of the ancient tonalities, which was caused by the want of this fundamental tone, and which composers had instinctively changed, little by little. The theory of Rameau seemed new to the musical world, but it was not so, as Zarlino had anticipated it. But Rameau, too, rested half-way, not applying his system to the minor chord, which he considered still as a kind of major chord with a minor third. He who completed the system was Tartini, by his combination tones.

Rameau did not enter the arena of opera until about fifty years of age, but this did not prevent him from writing more than twenty operas before his death, which occurred in 1764. His operas were *Hippolyte et Aricie*, *Dardanus*, *Castor et Pollux*, etc. The first was coldly received by the public, which clung to Lully's ideals and deemed any innovation sacrilege. Only when it saw that Rameau continued old traditions and that he but perfected Lully's system did it grant him favor and name him a worthy successor of Lully.

In reality Rameau's music does not differ from Lully's, except in accessories. He had greater

imagination and knowledge of music than Lully, was more inspired, his instrumentation was richer, his themes more melodious, the chorus more varied and elaborate ; but there is the same manner of declamation and of phrasing as we find in the works of Lully, the same lack of finished periods, the same dramatic expression, the same faithful translation of the text.

Rameau submitted to the same fate as Lully. Elevated by some to the stars, he was despised and derided by others, as by Diderot in his famous writing, "The Nephew of Rameau," and also by Rousseau in many articles. Undoubtedly the merit is his of arresting the decline with which French opera, after Lully, was threatened, and of placing modern harmony upon a true foundation. Of his merits as an instrumental composer we shall speak later.

Although the progress of the new French opera had been conspicuous and rapid, yet the operas of Lully and of Rameau, preserved for very many years in the repertory of the Académie de Musique, do not really correspond to the nation's character, nor can they be called true national music. Given the initiative by a foreigner, it was the consequence of the classic inclination of the times, and reflected the influence of the great, tragic, French poets. But the public could not long be contented with those works whose unfamiliar subjects were from

mythology, and in which the true human element was lost in the midst of exaggerated phraseology. And still less satisfactory was the music of the dramas, which, long drawn out in emphatic declamations, inadequately translated the text or explained the dramatic situation, for in the exclusion of finished forms they at length became monotonous and wearisome. The opera of Lully and of Rameau, though lauded as typical French opera, was French opera of only a small part of the public, that is, of the court, of the academicians, and of scholars. True French opera, that of the French people, is to be found in comic opera whose beginnings as dramatic musical representations in the seventeenth century took place in little theatres in the market-place. At the beginning of the eighteenth century this kind of representation was called Comédie à Ariettes, Vaudeville (voix de ville), and afterward Opéra Comique, and consisted of song, dance, and spoken dialogue. The first of these was *L'Arlequin Mahomed* on words by La Sage (1714); *Dieux de la Foire* (1724); *Sancho Panza* (1727).

The finishing blow to French opera was given in 1752 by a company of Italian singers in Paris. The operas rendered were by Pergolese, Leo, Orlandini, and others, and all appertained to *opera buffa*. Their success was very great. The Paris public was insatiable of the sweet and lovely melo-

dies of Pergolese's intermezzi, the *Serva Padrona*, and the *Mæstro di Musica*, and they praised Italian singing to the skies. Two factions were formed, one by the partisans of French opera, the other by those of Italian opera. Among the partisans of Italian opera were Diderot and Rousseau, who in his celebrated "*Lettre sur la musique française*," and in the "*Dictionary of Music*," concludes that the French language is not made for music, and that the works of Lully and of Rameau were only wretched scholastic productions. Rousseau's writings, although biassed, were effective, and served to shatter the tottering edifice of French opera.

The struggle between the Bouffons and Anti-Bouffons, by which names the two factions were known, ended with a victory for the first, although the Italian company had to abandon the field in two years. But not without fruit was their sojourn, and the seed they had sown, for national comic opera, which hitherto had led a struggling existence, profiting from the experience of the Italians, awoke to new life and overthrew grand opera.

Rousseau (1712-1778) had written and produced with great success his *Devin du village*, written entirely under the influence of the Italian *opera buffa*, and in 1753 he followed it with another comic opera, *Les Troqueurs di D'Auvergne*. In 1755 Egidio Duni (1709-1775), the fortunate

rival of Pergolese, who had carried off the palm from the Olympiade with his *Nero*, gave his opera *Ninette à la cour*, the first of many comic operas which he wrote with great success in France. Duni was the one who gave artistic form to the new French opera, and as serious opera owes its origin to an Italian, so also it was an Italian who first applied the idea suggested in the *Troqueurs* and which now threatened to be lost. The new style was distinguished from the French opera of Lully by its naturalness, vivacity, fluent melody, and accuracy in development of action. The texts of Marmontal and Favart are written with grace, full of piquancy, the dialogue is natural, and the action interesting. The public accustomed to the bombastic declamations of tragedy became interested in the new opera and found it more to their taste, perceiving in melodies and dances the national character, lacking in the musical tragedies of Lully and of Rameau.

Among musicians who dedicated themselves to comic opera and were especially distinguished were: Francesco Andrea Danican, called Philidor (1726-1795) (*Le diable à quatre*, *Le boucheron*, etc.); Pietro Alessandro Monsigny (1729-1818) (*Le caduc*, *Le Déserteur*); Nicolò Delayrac (1753-1809) (*Le Corsaire*, *Vertvert*, *La pauvre femme*, etc.); Nicolò Isonard (1775-1818) (*Cendrillon*, *Joconda*).

All these possessed a true comic vein, fresh and spirited, abandoned the endless recitatives, and introduced the vocal romanza; the *aria da capo* takes the more popular form of the *rondeau*.

Without doubt the most genial of all was André Grétry (1741-1813) of Liège, who spent several years of his youth in Rome, where he enjoyed the instruction of Casali and produced some compositions with success. His first opera given at Paris was *Huron* (1768). Among his many operas worthy of mention are *Zemir et Azor* (1771), *Anacréon* (1797), and most of all *Richard cœur de lion* (1784), translated and produced in many countries. Although Gretry was not endowed with great genius in melody or of dramatic power, his works are distinguished by great naturalness, fluency, and elegance. Above all he is a national composer in melody, in variety of piquant, vivacious rhythms, and in facility and lightness of musical dialogue. He wrote his *Memories*, and in these are many sensible and novel observations on musical declamation.

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CHAPTER XII

THE EPOCH OF DECADENCE—GERMAN AND ENGLISH OPERA

AS though human genius had need of repose, in all arts an epoch of decadence follows, by a natural law, one of splendor, so the epoch of the Neapolitan opera's full bloom was succeeded by one in which mannerism took the ascendancy, style lost all originality and became colorless. In spite of this, Italian art maintained the primacy, at least in the opera, for many years. Italian musicians furnished operas for the courts of Germany and occupied honorable posts there; Italian singers were in request and given the preference. And not the opera-houses of Vienna, Munich, and Dresden only were ruled entirely by Italian artists, but also those of Breslau, Leipzig, Stuttgart, Brunswick, etc., so that for German composers the alternative was either oblivion and neglect or imitation of the Italians.

This epoch, though, which we call that of decadence, was one only as compared with the previous epoch in which Italy witnessed, as no other nation ever before in so short a time had, the career of

so many illustrious men endowed with great genius ; for among the Epigoni some were equal to their predecessors in ability and erudition.

The influence of the Neapolitan school is general in this epoch, and if we distinguished a Roman, Venetian, and Florentine school, their characteristics, plainly shown for a time, eventually merged into the operatic and musical style of the Neapolitan masters, of whom Alessandro Scarlatti was patriarch.

The greatest among the Epigoni was doubtless Antonio Lotti (1667-1740), born probably in Hannover, a son of a Venetian musician, director of the music in that place. He studied with Legrenzi and occupied the post of first organist at St. Mark's, afterward becoming director of the music there. He went to the Dresden court in 1718 and produced at the wedding of the Elector of Saxony his opera *Gli Odi Delusi dal Sangue* ; he remained there only a short time, returning to Venice, where he stayed until his death.

Lotti's influence is greatest in sacred music. In it he attained the highest skill and upon it he has left imperishable traces. One looks in vain among contemporaneous works for the expressive power, tragic grandeur, majesty, and sonority shown in his celebrated *Crucifixus* for six, eight, and ten voices ; in his masses ; his *Miserere* in D minor ; his motet *Laudate Pueri*, for three women's voices

and a quartet. He removed the limitations which the Roman school had placed upon music, by introducing new modern elements, enriching expression; and this was in keeping with an epoch in which reform had raised doubt, and men's minds no longer possessed the tranquillity of Palestrina's time. Lotti was as great in his madrigals, duets, and trios as in his church music; his aria *Pur Dicesti O Bocca Bella* is constantly sung to-day. One of his last works was the celebrated madrigal *Spirito di Dio*, written at command of the Republic of Venice in honor of the new Doge.

Antonio Caldara, a Venetian (1678-1736), had better success than Lotti in the opera; he was instructor of the Emperor Charles VI, director of music in Vienna (1718), and author of sixty-nine operas. Now he is numbered among those belonging to the epoch of decadence, and in spite of his wealth of melody, he lacks originality and dramatic sentiment. Among his church music a *Crucifixus* for sixteen voices is noted, and some of his cantatas are not forgotten.

Pre-eminent among other Venetian musicians worthy of mention is Benedetto Marcello, and also Baldassare Galuppi. Benedetto Marcello (1686-1739), a Venetian noble, owes his fame especially to his chief work, *Estro Poetico-Armonico*, paraphrases on the first fifty psalms, poetry by Giustiniani in eight volumes (1724-1727), edited

several times in recent years also. These compositions are written for one, two, three, and four voices, with figured bass and stringed instruments, in diverse style, approaching the cantata, in which recitatives, arias, and fugal pieces alternate. Although many themes were taken from ancient Hebrew Spanish songs and from Greek melodies, the character is essentially modern, and therefore a contrast is unavoidable between archaic and modern ways which prevent harmony of the parts. The psalms of Marcello are not entitled to the fame which they had, because of the partial lack of simplicity and of grandeur inherent in the text, and by the predominance of the dramatic sentiment, but are rather to be considered as a monumental work of the period of decadence. Marcello occupied many honorable posts, and died at Brescia.

Baldassare Galuppi of Burano, called Buranello (1706-1785), attended the school of Lotti, was director of the music at St. Mark's, and visited London and St. Petersburg. Didone Abbandonata had the greatest success of all his numerous operas (about sixty). He excelled in comic style (*Il Mondo della Lune*, *L'Uomo Femmina*, etc.), was a melodious and gifted composer, uniting an instinct for form with a lively imagination, whereas on the other hand his harmony was careless and poor.

In Rome, ancient traditions of Palestrina's epoch endured and influenced its musicians, who, as in earlier times, turned their attention by preference to church music.

At the head of a school frequented by Durante, Feo, Leo, and others was Giuseppe Ottavio Pitoni of Rieti (1657-1743), a celebrated master, director of music in several Roman churches. Many of his compositions for the church are given to-day and approach the model of Palestrina in grandeur, majesty, and purity of style (Dixit for sixteen voices, Requiem, etc.). He was a most skilful contrapuntist, with such a clear mind and acute intellect as to write without score. We have another most precious work of his, one very valuable in the history of music, — "Notices of Contrapuntists and Composers during the Years of the Christian Era from 1000 to 1700."

Other celebrated masters were : Bernardo Pasquini, one of the greatest Italian organists (1637-1710); Francesco Gasperini, his pupil, a native of Lucca (1668-1737), director at St. John Lateran, a fruitful author of church music and of operas as well as of a treatise, *L'Armonico Practico al Cembalo* ; Tommaso Bay (1713), director at the Sistine Chapel, author of a celebrated Miserere written in resemblance of Allegri's, for four to eight voices ; Giovanni Battista Casali (1759-1792) ; and Pompey Cannicciari.

"Learned Bologna" witnessed the development of many famous musicians of genius within its walls, among whom were: Giovanni Paolo Colonna (1640-1695) of Brescia, a pupil of Carrissimi; and Benevoli, composer of church music and of operas, a learned instructor, from whose school went forth among others Bononcini and Clari.

Giovanni Bononcini the younger, son of the celebrated theoretician Giovanni Maria Bononcini, was born in 1670 at Modena, and after attending the school of his father he went to Colonna's at Bologna. Having lived for some time in Vienna and Rome, where he was admired for his skill in playing the violoncello, he went to London and produced there in 1706 the opera *Camilla*, pretending that it was his, though it had been written by his brother, Marc Antonio. His compositions became the fashion and his star seemed for a time to obscure that of his contemporary Händel.

The field was divided into two factions, one for Bononcini, the other for Händel, and bitter disputes and libellous satires were not wanting on both sides. But Bononcini, although a good musician, could not long compete with a Colossus like Händel, whose tragic grandeur and power of expression he tried in vain to equal. His last opera given in London (1727) was *Astianatte*; with this he intended to surpass Händel, but it did

not meet with public favor. Vainglory was the cause of his downfall, for having given to the Royal Academy of Music, as proof of his ability, a madrigal for five voices, it was discovered to be one by Lotti, *In Una Siepe Ombrosa*, published in a collection of duets and trios, etc. (1705). Routed and abandoned even by his partisans, he withdrew, and ended his life in obscurity at Venice.

Contemporary with Bononcini was Attilio Ariosti (1660) of Bologna, a successor, though not a fortunate one, of Bononcini in London. He was celebrated as a performer of the viola d'amore, and wrote many sonatas for that instrument.

Another pupil of Colonna, already mentioned, was Giovanni Maria Clari of Pisa (1669), a lovely and gifted composer, director of music at Pistoja, and distinguished in chamber music. A *De Profundis* for chorus, organ, and orchestra and some chamber music of his are deservedly celebrated.

Greatest of all in chamber music was Agostino Steffani of Castel Franco near Venice (1654-1728), one of the most sympathetic artistic personalities of his school. At first he was a choir boy at St. Mark's, Venice, then went to Munich to study composition with Bernabei. Summoned to the court of Hannover in 1685, he commenced there an active career filled with happiest success. After he had won the esteem and confidence of the prince, he filled important diplomatic posts

and displayed signal services. He tried all kinds of music, but was insuperable in vocal chamber music. His chamber duets to-day, unfortunately almost forgotten, are models of their kind ; in their form, genius, learning, infinite variety, — all are equally shown and form a whole which Händel himself, his successor at Hannover, did not hesitate to call inimitable. The form of these duets is varied ; now they are in one movement, now in several, and unite to an inexhaustible vein of melody and rare power of expression the fugal and canonic style. The last composition of Steffani was his majestic *Stabat Mater* for six voices, with strings and the organ, a work equal or superior to those of Pergolese and Astorga and purer in style.

Finally, among Italians we mention P. Giambattista Martini, a Franciscan monk of Bologna (1706–1784), more celebrated as a theoretician than as a composer, author of an important work entitled “*Examples of Counterpoint*,” which contains a quantity of compositions by distinguished masters, examined and discussed with rare perspicacity ; his history of music, in three volumes, though an incomplete work (embracing the antique epoch only), gives proof of his enormous culture ; Francesco Conti, a Florentine (1703), vice-director of the theatre at Vienna, was celebrated as a player of the theorbo (a kind of lute) and composer of operas, among which *Don Quixote* had great suc-

cess ; Giuseppe Sarti of Faenza (1729), and Vincenzo Martini of Valencia in Spain (1754), the first author of *Fra I Due Litiganti Il Terzo Gode* ; the second of *Cosa Rara*, two themes from which Mozart used in the Finale of *Don Giovanni*.

Before concluding this chapter we must give some account of the opera in England and Germany. Germany, just as in other branches of music, did not take the initiative at all in this, but profiting from the latest innovations, changed and modified them to suit the national character. Dramatic productions prior to the seventeenth century were confined to the Mysteries, Moralities, carnival festivities, the farces of Hans Sachs, and of other popular poets, and to exhibitions and ballets given with great magnificence at the different courts of the German princes.

Nevertheless, the Florentine opera and the new *stile rappresentativo* found imitators much sooner than in France. Even in 1627 Heinrich Schütz, the great Lutheran composer prior to Bach, had composed music to Rinuccini's *Daphne*, translated by Opitz. This music-drama was given on April 13, 1627, at the wedding of the Landgrave of Hesse with Sophia Eleonora of Saxony. Although the music is lost, we can assume from notices preserved for us that it was written in imitation of that of Peri. It seems that Schütz put to music Orpheus of Rinuc-

cini also. But the new style did not take root, possibly because of the times, when Germany was harassed by the Thirty Years' War, possibly because musical genius, especially adapted to the new style, was wanting.

There was another reason which hindered development of national opera. It was the fashion at that time to speak Italian at the German courts just as later French became fashionable. The great public stood aside and took no interest in artistic affairs; the theatres until the middle of the last century, with few exceptions, were reserved for the courts, courtiers, and invited guests. Therefore it was natural that princes should turn to Italy and summon to their courts Italian artists. Each prince had a court poet who had to mount his Pegasus on every occasion which circumstances called forth (Zeno and Metastasio at Vienna, Mauro at Hannover, Pallavicino at Dresden, Terzago at Munich, etc.). Directors were Italian (Lotti, Caldara, Steffani, Porpora, Jomelli, Bononcini, etc.), the singers were Italians (Bordoni, Cuzzoni, Lotti, Durastanti, Senesino, Farinelli, Carastini, etc.), even the painters, decorators, and architects were Italians. Only the players were Germans or French.

Vienna, Dresden, Berlin, and Munich were some of the German courts at which Italian opera flourished.

The court of Vienna was always distinguished as a protector of music, and the emperors Leopold I, Joseph I, and Charles VI, excellent musicians, preferred Italian music, and tried in every way to attract Italian artists to their courts. Caldara and Conti with the historian Fux signalize the epoch of Vienna's opera. Fux (1660-1741) is universally known by his treatise *Gradus ad Parnassum* (1725) and by his church music more than by his operas, in which he imitated the Italians. Moreover, nearly all the celebrated Italian composers of the epoch, commencing with Cavalli and Cesti down to Porpora and Salieri, went to Vienna and wrote for the court opera there.

Not inferior to Vienna in culture of the opera was Dresden. An entire colony of Italian artists was in that city also, and they ruled exclusively in the opera. Italian opera was formally inaugurated there in 1662 with *Paride* by Giovanni Bontempi, a scholar of Mazzochi and colleague of Schütz. His successor, Carlo Pallavicini, a good composer, was also an Italian. When Frederick Augustus, a veritable Mæcenæ, ascended the throne, a new era of luxury and splendor commenced, and Dresden never saw a greater number of celebrated artists within her walls. Among these were Lotti, Vittoria, Tesi, Senesino, and above all, Johann Adolf Hasse and his wife, the famous singer, Faustina Bordoni.

Although Hasse was born in Germany (Berge-dorf, 1699) he belongs entirely to the Neapolitan school and to Italian composers. First a singer at Hamburg, he went afterward to Naples (1724), where he perfected himself at the school of Porpora in composition; thence to Alessandro Scarlatti, who admired him. One of his operas, *Sesostrato* (1726), called forth unanimous applause, and in 1727 he was nominated director of the Conservatory of the *Incurabili* at Venice, where he became acquainted with Faustina, whom he afterward married. His fame was carried beyond the Alps, and a few years later he was called to Dresden (1731), where, with the exception of short intervals during which he visited London, he passed the greater part of his life. In the latter part of his life he went to Venice, where he died in 1783.

Hasse was a most productive composer. Endowed with great imagination and wealth of melody, he had complete mastery of form and was consummate in treatment of the voice. But he did not excel the best Italian authors of the epoch, for he sacrificed dramatic unity to *bel canto* according to the practice of his time. Following only the trend of the times he never was, nor cared to be, a reformer. He did not copy any one Italian, but imitated all, taking from all the best, so that he is not original, but rather the per-

sonification of the Italian dramatic style, — we might say in the abstract, of the eighteenth century. Hasse was admired as much for his character as for his talent ; in Italy he was given the name of the Dear Saxon (*Il Caro Sassone*). With his departure from Dresden and after the death of Augustus III, Italian opera at Dresden rapidly declined.

In 1656 at Berlin we find Italian singers (*Pasquino Grassi* and *Giovanni Alberto Maglio*). The first opera was given in 1700, and was *La Festa dell' Imeneo*, by *Attilio Ariosti* ; this, in after years, was followed by others, until in 1742 Frederick II opened the new theatre with *Cæsar and Cleopatra* by *Graun*.

Frederick the Great was passionately fond of music and played the flute well. He preferred Italian music and cared nothing for German singers. He used to say : " Rather an aria sung by a horse than a German *prima donna* ! "

The best composer of the epoch was *Carl Heinrich Graun* (1701–1759), who with his works ruled supreme in the opera until his death. Graun also belonged to the Italian school. He wrote thirty-six operas and much church music ; among this the oratorio *Der Tod Jesu*, still given to-day, is a work written in the theatrical style, lacking in grandeur and religious feeling. Graun was a melodious and fluent writer, but had neither originality nor dramatic power.

Johann Joachim Quantz, Frederic's instructor of the flute, had great influence at the court in music; Quantz was of the Italian school of Gasperini and wrote an infinite number of flute compositions for the king's use.

Worthy of mention are also Franz Benda, a Bohemian (1709-1786), a celebrated violinist, founder of the German school, creator of the melodrama (declamation with a musical accompaniment); and the celebrated singer Gertrude Elizabeth Mara, whose talent compelled Frederic to retract his opinion of German artists. As time went on, Frederic's interest in opera ceased, and deprived of his powerful aid, it rapidly declined.

For a long time Italians had been masters of the field in Munich. The court of Albert V had witnessed comedies for which Orlando di Lasso had written madrigals, in one of which he himself had taken the part of a noble Venetian (Pantalone dei Bisognosi).

The first true music-drama was the *Ninfa Ritrosa* 1654 by an unknown author. At that time, one German name only is met, that of Caspar Kerl, a pupil of Carissimi and a celebrated organist. He wrote also operas, which are now lost. Kerl was succeeded by Ercole Bernabei, Giovanni Bernabei, Porta, Bernasconi, Agostino Steffani, Albinoni. Italian opera ceased in 1787.

The birthplace of German national opera was Hamburg, the free city of the Hanseatic League, where music had always been held in honor and in which town artists gathered, confident of finding an intelligent public devoted to the art. Although Italian opera promptly reached Hamburg, and roused great interest and applause there, yet the national element soon asserted itself, and many were the attempts at imitation, with substitution of the German language for the Italian. The first German opera produced at Hamburg was *Adam and Eve*, set to music by Johann Theile (January 2, 1678). At first the music was only a copy of the Italian and the subjects were taken from mythology, ancient history, sacred legends, and the Bible. But the public took little interest in these heroic representations, in which no trace of national sentiment could be found and whose subjects were quite extraneous and unattractive. Then came reaction, at first a modest introduction of national element as well as of a comic one, the whole reduced to a parody of bad taste. Then the national element took the ascendancy and subjects taken from contemporaneous life, a union of the tragic and comic, the sublime and trivial, were substituted for sacred and heroic subjects. Unfortunately, no epoch had ever been so destitute of good poets; so musicians had to be content with putting to music verses worse than which

it is impossible to imagine ; performances which were a combination of stupidity, coarseness, and triviality ; the whole seasoned with salacious slang in a barbarous language and the jargon of the street.

Under the pomp of scenic effect, dresses, and the ballet, they tried to hide the poverty of such dramatic productions. For this they spent fabulous sums ; moreover, they endeavored to counteract the sad impression of a tragic scene, by some comic one of a scurrilous sort.

Much better than the wretched and prosaic poets of the epoch were the musicians who put their sad parts to music. Among those who deserve special mention was Johann Kusser (1657-1727), a musician of talent who influenced the new opera as much by his practical knowledge as by his works. He freed the stage from the rabble of singers taken from the vulgar herd who knew nothing about music, and substituted a better element.

Reinhard Kaiser, however, would have been the one to inspire new life in German opera and place it on the right path if only he had united seriousness of purpose and true artistic criterions to the genius with which he was endowed. Possessing an inexhaustible melodic vein and the liveliest imagination, he seemed born for dramatic music and the stage. His numerous works are all dis-

tinguished by richness and fluency of melody, variety in form, and truthfulness in expression. He used small characteristic forms similar to popular ballads, but always adapted to the words. If he was incapable of impeding the decline of opera, it was because he lacked firmness of character and followed the trend of the times, little caring for high ideals provided that fortune smiled upon him for the moment and he might lead a brilliant, thoughtless life. And yet in spite of his defects, his music to-day has such spontaneity, is so natural and so melodious, that we wonder how, in an epoch of aberrations, such lovely blossoms could unfold.

Another interesting figure of the time was Johann Mattheson (1681-1764), a mixture of humorist, pedant, singer, musician, and writer. His compositions are quite forgotten because they were written in the taste of the time and are lacking in true inspiration, but not so his many writings on art and musical polemics, in which the keen and satirical antagonistic spirit of the writer is shown, and in the midst of much rubbish that is antiquated and bombastic are new ideas. He lays the foundation, too, for modern musical æsthetics. (*Vollkommene Capellmeister*, 1739; *Der Musikalische Patriot*; *Grundlage einer Ehrenpforte*; *Kern Melodischer Wissenschaft*.)

The last musician of the opera's first epoch in

Hamburg was George Philip Telemann (1681-1767), a strange artist who appropriated a little of everything and, because of his mania for originality, fell into a thousand mannerisms and puerilities. He was enormously productive ; he wrote about forty operas, six hundred overtures, forty-four Passions, twelve annals of church music, and an infinite number of other compositions.

Before closing this period it remains to speak of Händel, who in 1703, at the age of nineteen, settled at Hamburg, where he studied opera and perfected his knowledge of music. Although he wrote some operas there (*Almira*, *Nero*) and there acquired some fame, still he exercised no influence on the times, holding himself aloof rather as an observer, profiting from that which he could learn, in spite of the false direction given to opera. He had not yet arrived at a state of maturity necessary for wielding power. In 1740 an Italian opera company arrived at Hamburg with the impresario Angelo Mingotti, and the German opera, which of late years had led a struggling existence, pined away.

In England dramatic music had almost always been devoid of national character. Although the widely circulated opinion that the English lack musical talent may not be justifiable, it cannot be denied that music in England has always been influenced by strangers who, attracted either by

ideas of glory or riches to be gained, have transplanted there the music of their own countries.

The first accounts which have been preserved to us about music in England date back to 600 after Christ, when Pope Vitalianus sent John and Theodoric into Gaul and Britain to teach the Gregorian chant, which became widely diffused in a short time. After a long silence, history mentions John Dunstable, a contrapuntist, contemporary with the Flemings, who died in 1453, and was among the first to formulate rules of counterpoint.

In the first half of the sixteenth century more English contrapuntists are mentioned, several manuscript works of whom are preserved (John Cotton, Walter Odington, William the Monk). Even Henry VIII seems to have been a good musician, to whom several compositions in sacred style are ascribed.

Towards the close of the sixteenth century we find many musicians in England who wrote madrigals especially, and in that style they attained a degree of perfection equal to their Italian contemporaries. The most noted among these were: William Byrd (died 1623), Thomas Morley (1557-1604), John Bull (1563-1628), and Orlando Gibbons (1583-1625). Many madrigals of that epoch have been published and are praised for their tripping style, bizarre rhythms, harmonic lightness, and freshness of melody.

This epoch witnessed also the full bloom of instrumental music, which the Virgin Queen Elizabeth preferred, and many players of the virginal (spinet) won fame in other countries as well as in their own. The importance of this branch of English music is very great in the history of instrumental music and its forms. Its principal representatives were Hugh Ashton and the above-mentioned Byrd and Bull. Their works (published within the last few years) show absolute independence in the choral style, a very perfect technic in the left hand, a harmony that is almost modern, and new forms, as, for example, the variation.

The music-drama was taken into England from Italy by Tommaso Lupo, Angelo Notari, and Alfonso Ferrabosco. Mention must be made of Robert Jones, who, in 1601, published *Two Books of Songs and Aires* (songs for one to four voices with and without instruments) written in the simple recitative style of the New Music of Caccini. Only the titles of early operas by English masters are preserved (Lawes, Colman, Lock, etc.).

In 1673 Cambert went to England and introduced French music there, which soon found partisans, among whom was Charles II.

It was at that time 1658 that Henry Purcell was born in London, the only true genius that England ever had. Purcell had many points of resemblance

with Mozart. His successes date from his eighteenth year, and his youthful works (*Dido and Eneas*) show maturity in study and certainty in form and style. He wrote a quantity of works for instruments, the church, the opera, all rich in fluent melody, broad in style, and masterly in construction. He was formed, without loss of originality, in the Italian school.

There was no one who could take the legacy left by Purcell. He died at the age of thirty-seven, and was soon forgotten by a public which preferred the piquant rhythms of the French ballad to the dramatic truthfulness of his operas, the grandeur of his chorus.

After the death of Cambert (1677) Italians again obtain the ascendancy, contesting the palm with Händel, while the last attempts at national opera (*Beggar's Opera of Gay*, 1727) fall below the level of poor productions.

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Many works (Schneider, Furstenau, Sittard, Rudhart, Fischer, etc.) tell of Italian opera at the courts of Germany.

Some compositions by Italian masters mentioned in this chapter are published in the anthology quoted above.

In the *Denkmäler der Tonkunst* some duets of Steffani are now being prepared.

The greater part of the works by Purcell are published by the Purcell Society, as also are works for the virginal. Leipzig.

CHAPTER XIII

MARTIN LUTHER AND PROTESTANT CHURCH MUSIC — BACH AND HÄNDEL

NO nation possesses so rich a patrimony of popular songs as the German, and the oldest collection of songs preserved is German.

Germany's musicians could not ignore all this wealth of song, and for that reason their works, more than those of any other foreign nation, show a tendency to the closed form of the ballad (*lied*), and their *cantus firmus* was not preferably from the Gregorian chant.

While in Roman churches the Latin chant of the liturgy was maintained and the congregation rarely participated in the music, we find canticles in the German language shortly after the year 1000. And this was natural because the Latin language was unknown, and the Gregorian music was too diverse from that of the people. Therefore, in speaking of popular songs, we found that the Germans transformed the Latin church chants, at times preserving some portions, then changing both

rhythm and melody into the style of the popular song (Kyrleise).

At first these songs were used during the processions and mysteries, then introduced into the church itself, and received, though reluctantly, into the liturgy with the Epistle and Evangel. With the reform of Luther, such a state of affairs was changed, for the Reformation had the same signification for Germany as the Renaissance had for Italy.

These two events announce in the history of music the end of the Middle Age and the beginning of a new epoch. Italy came at monody by a route through antiquity ; Germany by the Reformation, which was of the highest importance for German sacred music and for German music in general, since Bach and Händel base their music entirely upon the music of the Protestant Church, and because their works cannot be conceived without the Reformation, which imparted to them that austerity and noble dignity which distinguish them from those of other schools.

The reformed church allows congregational singing only in the language of the people. Therefore it had to be popular ballads modified by adaptation to churchly aims, for such only is the people's song. The first consideration then was to take away the melody from the tenor and give it to the soprano, which rendered it conspicuous,

and to accompany it, not with counterpoint, but note by note with harmony, with concord.

Martin Luther (1483-1546) well understood the importance of music in the work of reform, and so much the more did he dedicate himself to it because he himself was a passionate music-lover. "Music," he writes in his sermons, "is a gift from God and not from men. It puts the devil to flight and renders man cheerful. It makes him forget anger, immodesty, and every vice. To it I assign the first and highest place after theology."

Luther, together with his faithful friends Rupf and Walther, translated and adapted songs for the congregation, selected their melodies (either taking them from the Gregorian chant or finding new ones), and published the first collection, "Enchiridion," in 1524. He established the type of the Protestant choral, which remains the same to-day because it was not formed by fashion.

The example bore fruit, and soon other songs multiplied and were disseminated, so that a Jesuit declared that Luther's songs had sent more souls into perdition than even his writings or sermons. And in fact they could destroy Bibles and books, burn at the stake those who propagated the new faith, but they were unable to stifle the songs heard on every side, which incited courage for battles, and soon became patriotic political songs.

The true history of German music commences

after the Reformation, because musicians before that epoch were only imitators of the Flemings. Only then did national sentiment declare itself, and as the Reformation did not claim annihilation of the individual, there came into art, by another route than into Italy, that individualism which remained one of the chief charms of German music.

We will be contented in enumeration of some German masters prior to Bach.

Still under the influence of the Hollanders was Heinrich Isaak (Arrigo Tedesco) of Prague (?), who had been at the court of Lorenzo the Magnificent, and later at that of Maximilian (died 1517). His German ballads for several voices indicate the passing of the Flemish hegemony. Heinrich Fink of Pirna (died 1588); Stephan Mahu; George Rhaw; Martin Agricola belonged to the Protestant school, as did also Ludvig Senft, a pupil of Isaak, the favorite author of Luther, a musician of real genius. These writers employed the motet form for their purpose in church music, abandoning *complicated* counterpoint, but retaining in preference that of *note against note*, from which they derived concords.

Luca Ostander was the first to publish fifty sacred songs and psalms (1586) after the new manner.

Far superior to all these was Adam Gumpoldzhaimer (1560); Leo Hasler (1564-1612), a

scholar of Andrea Gabrieli, known in Italy under the name of Gianleone; and Johann Eccard (1553-1611), both of these gifted and powerful.

While the Reformation was gaining ground in Germany, Italy had witnessed the birth of Palestrina, and formed her school of great Roman and Venetian musicians. The Germans, always eager to know and to learn, could not ignore the immense progress of musical art in Italy, and from that time dates the pacific immigration of German musicians into Italy, repeating the success of the Flemings of former times. And, as if to encourage this pilgrimage, there sprang up on Italy's confines Venice, the enchanted city, beautiful in the midst of the waves, whose fleet sailed to farthest shores, and whose citizens had commercial relations beyond the Alps; a city in which a school of music, which had witnessed the development of the greatest men of genius, continued her glorious traditions, and in whose temples, rich with mosaics and paintings by the most celebrated masters, resounded sacred harmonies of the sweetest description, which touched the heart of strangers, who, for mercantile reasons, had come from beyond the Alps. Hamburg and Nürnberg sent their patricians' sons there to learn commerce and the ways of the world; in 1506 the Germans had built an exchange in the vicinity of the Rialto, adorned with paintings by Giorgione and by Titian.

From Gallus (1550) and Meiland down to Schütz, an army of musicians descended from Germany to the schools of celebrated Italian masters. The memory of those visits was indelible even after the return home, and was shown in their compositions, which, in spite of their national character, bear the impress of the Italian masters. Those to whom it was not given to fulfil the greatest vow of their lives, and learn and perfect their art from verbal instruction of the masters, tried indirectly by study of their works to approach their ideals, or frequented the schools of masters who had been in Italy. Caspar Kerl, a famous composer of church music and an organist who we saw rivalled the Italians at the court of Munich, went to the school of Carissimi at Rome, and Johann Froberger (1612), of whom we shall speak later, also studied in Rome with Frescobaldi.

Contemporary musicians who were born and lived in North Germany were influenced only indirectly — if one may speak of an influence although indirect — by the Italians. Melchior Frank, author of many chorals in use to-day; Andrew Hammerschmidt (1611–1675), clever imitator of the Italian masters; the two members of the great Bach family, Johann Michael, and the uncle of Sebastian, Johann Christoph, excellent organists and composers; Johann Pachelbel of Nürnberg (1653), a celebrated organist and writer of organ

music ; finally, Michael Prätorius (1571-1621) of Thuringia, passionate admirer of the Italian masters, a most learned musician and author of the celebrated work, "*Syntagma Musicum*," a kind of musical encyclopedia in three volumes (1615-1620) of the greatest interest in theory and history of musicians and of instruments. In the second book all instruments then in use are designated and described.

Almost all these masters were organists and owed their development to the organ. They are the precursors of Bach ; and that austere sentiment identified with the Reformation which is one of Bach's principal characteristics may be found in their compositions more than in all the other musicians of South Germany.

Many of these musicians belonged to the school of the celebrated organist Swelinck (1540), a pupil of Zarlino and of Gabrieli and also Reincken (1623), whose fame was such that the young Bach undertook a journey on foot to Hamburg in order to hear him.

Greater than Swelinck and Reincken was the Nestor of German organists, Dietrich Buxtehude, born at Helsingfors in 1637, organist at Lubeck, whose virtuosity was phenomenal, and whose compositions in dignity, scholarship, variety of effect, and elevation approach those of Bach, who was so charmed by Buxtehude's manner of playing and

by his compositions that, forgetting the duties awaiting his return to Arnstadt, he remained at Lubeck three months.

Just as compositions of the Roman school are based upon the Gregorian chant, so the choral was the foundation of music by northern German composers; and if the choral had not the loftiness and simplicity of the Gregorian chant, yet in melodic purity, expressiveness, and sentiment it is more human, more touching, and without doubt more individual, corresponding to the idea of independence in faith special to Protestantism. German organists in the use of the choral put new life into organ music, and rendered it capable of expressing all those aspirations and sentiments which words cannot. In their music, melody is but the stone which rears the majestic and architectonic edifice, visible only in harmonic turns, between contrapuntal art and embellishments, calling attention of the Faithful, as it were, first to the choral and afterward to the song.

The link in the chain connecting the German school of organists with Bach, the greatest and most genial of his predecessors was without doubt Heinrich Schütz (1585-1672) (*Sagittarius*), though one hundred years were to pass after his birth before that of the great Cantor of Leipzig. Destined for a legal career, he afterward on account of a pronounced talent dedicated himself to

music and went to the school of Giovanni Gabrieli, where he remained three years, until the death of the master. Returning to his own land, he became director of music in Dresden, where he stayed until his death.

Schütz's importance in music is very great, as he was the first to inspire new life in German music, and to unite the verve and vigor of German melodies with the sweetness and majesty of the Venetian style and that of Palestrina. His works resemble somewhat those of Carissimi, but he is grander and more profound in the chorus, while the Italian excels in dramatic expression of arioso and recitative.

His chief works were: *Symphoniæ Sacræ*, compositions for voices (from three to six) with instruments, written in imitation of Gabrieli's. Among them is the beautiful one, the Conversion of St. Paul, the Story of the Resurrection, and the Seven Last Words of the Redeemer, species of oratorios written with reformatory musical tendencies, in a happy union of different styles, which approach the incomparable works of Bach; finally the Four Passions according to the Evangelists, for voices alone, whose choruses are as impressive in dramatic expression, tragic sentiment, and truth as those we find in the St. Matthew Passion of Bach. Schütz closed his long life almost in oblivion, and his works were soon forgotten, so that it is difficult to

conclude whether or no they were known to Bach and Händel.

While the diffusion of Italian opera in Germany increased more and more and church music was losing its former dignity, there was born in an obscure town of Thuringia, in Eisenach on the 21st of March, 1685, Johann Sebastian Bach, one of the greatest men of genius the world has ever seen. Bach belonged to a family which for six generations had furnished Germany with musicians, some of whom, like his uncles Johann Christoph and Johann Michael, had great fame. Having lost his father at the age of ten years, he was taken to the home of his elder brother, Johann Christoph, organist at Ohrdruf, who taught him the rudiments of music, and there it was that, studying by moonlight the compositions of Pachelbel, Frescobaldi, and other masters which his brother did not wish him to study, he contracted that disease of the eyes which in the last years of his life made him blind. From Ohrdruf he went to Lüneberg as choir singer, thence, after his voice changed, to Weimar as player in the orchestra. Having passed some years in different cities (Arnstadt, Muhlhausen, Cöthen), now as organist, now as violinist, he finally after the death of Kuhnau obtained the post of Cantor (director) at the St. Thomas school in Leipzig (1723), which he occupied until his death (July 28, 1750).

He was born of a poor and humble family, was twice married, and had twenty children. His aspirations were never lofty nor did he seek glory. After his triumphs at Dresden and Berlin he returned home and continued his occupations without unbecoming pride, unconscious, as it were, of his mighty genius. His life was passed in the midst of his family ; he was strict with them as with himself, loyal to duty and to the religion of his fathers. His contemporaries did not divine his greatness. Born in an epoch during which Germany had no ideals, in which there was little or no mental activity, and pedantry and narrow-mindedness ruled, Bach was considered only an excellent organ virtuoso and a diligent and good director of music. Many times he had fierce struggles with his superiors on account of useless deprivations and unworthy considerations, which embittered his existence.

After his death his compositions were forgotten and partly lost, the remnant of his family succumbed to misery, and as the place where he was buried was forgotten, so too they nearly forgot his name ; so that when Marx and Mendelssohn exhumed his great work, the *Passion according to Saint Matthew*, it seemed incredible that such a genius could be for so long a time ignored and almost forgotten.

Before the greatness of Bach, the pen falls from

the hand and refuses its office. One may be able to divine his genius, but not to express it in words. Like Palestrina, he stood at the confines of two epochs, and while he closed one, he opened another. He also was not a reformer in the strict sense of the word, nor did he invent new forms, but he perfected existing ones, and in so doing made them appear new.

As Palestrina was the incarnation of sacred Catholic music, so Bach is the representative of Protestant music. His vocal music is almost exclusively sacred and interprets Protestant dogma, but he imbued it with more human and intimate sentiments than the severe orthodoxy before him had. If in Palestrina we find represented the divine element which humbles itself to humanity, in Bach there dominates a human element which, liberating itself from terrestrial fetters and cares, rises to heaven, confides there its sorrows, its griefs, and its anguish, finding comfort and peace after the struggle. His wisdom is consummate, but it always serves for an end; that is, not art for art's sake, but for ideals far beyond.

Bach's counterpoint, unlike that of his predecessors, is based upon harmony, and the single voices are always conducted melodiously. His tonality is modern, and it is only in the descending minor scale with the major sixth that the effect is strange and archaic to us.

In his character he was inclined to mysticism and to the search for religious truth, therefore his music is principally reflective, and though profound, it is not difficult to comprehend, but demands that the hearer shall be identified with it. Bach inclined to the lyric, and in him we find elements of romanticism ; for that reason it was natural that he should cultivate instrumental music, which is better adapted to express profundity of thought.

Bach has left imperishable traces in vocal music. His numerous chorals for four voices are unexcelled monuments in melody and profound expression ; he used many of these as a theme in the construction of his great polyphonic conceptions. But where Bach seemed to draw from an inexhaustible fountain was in his cantatas ; these number more than three hundred, almost all on sacred texts to be given after the sermon in Protestant worship. They retain the prescribed form of the first choral, instrumental introduction, chorus, recitatives, and duets. The plasticity of the theme yields to every possible combination without loss of unity ; the grand and majestic whole comes forth naturally, as if of necessity, while each part is individually conceived.

Among his vocal works, the greatest are : *Passion according to Saint Matthew*, *Mass in B minor*, *The Christmas Oratorio*, *Magnificat for five voices*. The aforesaid *Passion* (April 15, 1729), one of

the three extant, shows quite an advance upon those of contemporaries and predecessors ; and as the text is free from their aberrations and ingenuousness, so also the music reaches that height which even Bach himself seldom attained. And if, even in this sublime work, the contrast between the sacred element and the mundane or dramatic hinders unity, that must be ascribed, not to the author, but to the style of composition which, after Bach, died out and was substituted by the oratorio, in which the sacred and mundane element combine and form a new style.

It was Bach who introduced into instrumental music, as no one before him knew how to, the forms of polyphonic vocal music. He did not create the sonata, suite, partita, and the fugue, but he modified all these styles and renovated them in such a way that there is little or no resemblance between his compositions and those of his contemporaries or predecessors. On the other hand, his orchestration is simple and rather conventional, although there is no lack, especially in his arias, of happy combinations.

It will suffice to name among the quantity of his instrumental works his *Wohltemperite Clavier*, that golden collection of forty-eight preludes and fugues in which Bach shows himself not alone a wise theoretician, but a musical poet, employing the form of the prelude and fugue to express sen-

timents and emotions, and making his wisdom forgot in the profundity of thought and melodic beauty. Others of the most notable are : the Chromatic Fantasia, Concerto in D minor for piano-forte, Suite in D major for the orchestra, Sonatas for violin and piano, Six Sonatas for violin alone, and other works too many to enumerate. Bach excelled as an organist, and as such was recognized by his contemporaries. His improvisations attracted throngs, and the celebrated organist Reincken, having heard him in Hamburg, addressed him in the following memorable words : " I believed that this art had died, but I see it still lives with you." Bach was not only consummate as an organist, but in his compositions for the organ also he is incomparable even to-day. And, in fact, who has ever excelled his toccatas, or preludes to the chorals, in which profundity, thematic and melodic richness are inexhaustible ?

The musical elements of Bach's music are various. The foundation is the Protestant choral ; but likewise he studied and profited from the works of Palestrina, Lotti, Caldara, and Frescobaldi, and copied many of these works with his own hand. Corelli, Vivaldi (concertos), Couperin, Froberger, Buxtehude, and others are the ones whose influence on his works may be seen.

Four among Bach's numerous children were musicians. The oldest, Friedmann (1710-1784),

displayed great genius, and was taught by his father, who expected much from him. He was organist at Halle for twenty years; but his strange character and ungoverned mode of living ruined him. Addicted to drink, he fell lower and lower, gave up his position and wandered over Germany, until he died in misery at Berlin. In his best days he was one of the finest organists of his time, most learned in theory. He left many compositions, among which are polonaises, cantatas, and sonatas for piano and violoncello, and an organ concerto worthy of one of the best among the works of his father.

Another son of Bach, Philip Emmanuel (1714-1788), had a better fate; he also was a pupil of his father and lived honored and esteemed at Hamburg. Among his numerous compositions are his sonatas for piano which were Haydn's breviary, and which announce a new phase in the development of music, also a method for playing the pianoforte. Both Friedmann and Philip Emmanuel Bach felt the superficial influence of the epoch, and are far from attaining the greatness and profundity of the father. The other two sons, Christoph Frederick, director at Bückeburg, and Johann Christian, director at Milan and afterward in London, did not rise above mediocrity.

All the numerous manuscripts of Bach — in his life only some were printed — were divided be-

tween the two sons Friedmann and Philip Emmanuel. But the first cared little for the precious legacy, and therefore many works of the grand genius of Thuringia were lost forever.

A few days before the birth of Bach, on the 23d of February, 1685, George Frederic Händel was born in Halle, that genius who, with Bach, ensured the primacy in music for a long time to Germany. Händel, as many others, was obliged to struggle with his father before obtaining permission to devote himself to music; finally, by the intercession of the Duke of Weissenfels, the father consented to his son's ardent wish and sent him to the school of the organist Zachau, who was an excellent theoretician. At the age of twelve he settled in Berlin, where Bononcini was then living, and where he learned much that was new and caught glimpses of horizons that were very different from those which his teacher had indicated. But he resisted the temptation to remain, and returned to his severe studies, alternating them with studies in jurisprudence at the university, until at the age of nineteen he settled at Hamburg and gave himself up entirely to music.

At that time Hamburg was the German musical centre of the opera, and offered to the young musician a rich field for study and experience. And in fact his sojourn was not without fruit, for three operas of his were given with good success.

In Hamburg also happened the well-known incident of his duel with Mattheson, the turbulent and litigious critic who came near killing him.

Knowledge of the opera kindled in Händel a desire to visit Italy (1707), where he remained three years, composing several operas in the style of the epoch and calling forth great applause. The sojourn of Händel in Italy greatly influenced his music, which in spite of many points of contact is unlike Bach's. Lotti and Scarlatti were prodigal in counsels to him, and from their works and those of the Roman school, especially from Carissimi's, he drew profit.

In 1710 he left Italy, and settled at Hannover, where was Steffani, the lovely and gifted author of celebrated duets and cantatas. From there he went to London, which was destined to be his adopted home. In 1711 his opera *Rinaldo* made him known to the English public, and in a short time he became the most fashionable writer. But his victory was embittered by continual struggles with rivals, and a strong faction of envious enemies tried in every way to supplant him and to discredit his work. Contests with his colleagues, among whom were Ariosti, Bononcini, Porpora; with singers — men and women — among whom were Cuzzoni and Faustina Hasse (rivals and bitter enemies); the lack of success in theatrical enterprises, — all succeeded in filling him with disgust

for the theatre, so that in 1740 he bade the stage farewell with his opera *Deidamia*, and from thenceforth dedicated himself, though advanced in age, to the oratorio, a style in which years before he had succeeded (1732-1734, *Esther*, *Deborah*, *Athalia*, *Alexander's Feast*, 1736). Among his works of that time we will name the most celebrated and the ones most noted at the present time: *Israel in Egypt*, with its impressive choruses, describing the disasters of the Chosen People; *L'Allegro* and *Il Penseroso*; in 1741 the celebrated work, *The Messiah*, the favorite oratorio of the English people; in 1742 *Samson*, one of the most inspired works, as well as one of the most effective in contrasts; in 1746 *Judas Maccabeus*; and finally, *Jephtha*, which was written by Händel as the shades of blindness spread over his eyes, two years before his death (1759).

Händel wrote forty operas, eighteen oratorios, Passions, anthems, *Te Deum*, cantatas, duets, *Concerti Grossi*, sonatas, suites, and music for the organ.

Händel's orchestration is richer and more colored than Bach's, who had to be contented with a small number of performers and mediocre ones; it is more interesting and elaborate than that of the Italian masters. Among his best instrumental works are the *Concerti Grossi* for strings alone or for strings and oboe, the favorite instrument of Händel.

The form is that of Corelli's concerti with some change.

Händel's importance is principally in connection with the oratorio. In lyrical work he did not rise much above his contemporaries, and if more forcible characteristics are shown in his arias than in so many others, his melodies are less insinuating and inspired than those of the best Italians. In Händel, as in the Neapolitan masters, the dramatic sentiment of the opera as a whole was missing, and if one or more arias taken singly exhibit great dramatic truth as adapted to the text, the whole is only a collection of arias linked by recitatives.

In speaking of the origin of opera we mentioned that of oratorio. M. Maragnoli only followed the example of Emilio Cavaliere, in adherence to abstract personages, by his *Vita Humana* (1658). But a long time previous to this the oratorio had approached dramatic performances (*Eumelio* by A. Agazzari (1606), *St. Alessio* by Stefano Landi (about 1620), and other oratorios by Vittorio Loreto and Mazzochi). The subject was taken from the Bible and from sacred legend. *Carissimi* occupied a place by himself in the history of the oratorio, and it was not until very late that Händel approached the forms he used. The historian of the old style in oratorio disappeared, doubtless because the illusion of action more or less dramatic

was prevented by a character which did not act, only spoke. For that reason the form of the Italian oratorio approached more that of the opera, and during Advent and Lent many oratorios were given on the stage after the manner of opera.

Italian libraries and those of other countries possess a quantity of such sacred performances set to music, among which we will mention as the principal ones those by Alessandro Scarlatti, Stradella (Modena); S. Francesca by G. Alessandri (Dresden); many by Caldara (Vienna); Scarlatti, Leo, etc.

The affinity between the action of the oratorio and that of the opera had an influence also upon the style. A certain seriousness and elevation in the arias and accompanied recitatives, at times most beautiful, is the unique characteristic. The choruses gradually lose importance, are reduced usually to two, and at the end not even these. For this reason interest waned, and we find that the oratorio died away, at least in Italy, at the close of the eighteenth century.

It is useless to search for the motives which led Händel to renounce lyric opera and to dedicate himself entirely to oratorio. Certainly it was not on account of exterior circumstances only. His austere and severe character, the loftiness of his ideals and the impossibility of attaining them in opera, had without doubt greater influence than

these. In the oratorios of Händel, there is a fusion of the mundane and sacred element which had been impossible in sacred music. To Händel's nature, inclined to the epic and the grand, the Bible offered attractive subjects; to the lack of the individual dramatic element, the vast setting (recalling Michael Angelo's) was offset, and in place of the voice of one person, an entire nation spoke. The mind of Händel was not inclined to mystic contemplation, but he surveyed life from an objective standpoint with the eyes of a cosmopolitan. For that reason, what Händel could not obtain in the lyric opera he did obtain in the oratorio, that is the dramatic sentiment; and for that reason his impressive choruses are more true and expressive than his arias, for the most part antiquated, a reflection of the times as much in their odd and conventional forms as in their adornments.

Bach and Händel are two geniuses, who each in his turn completes the other, as Goethe and Schiller. Bach was inclined to mysticism, to contemplation; his music is based upon the Protestant religious sentiment. Händel is more objective, and contemplated life from a broad and independent standpoint; for that reason the first is essentially lyric, while the other is epic and resembles the patriarchs of old. Religious sentiment is not with him, as with Bach, exclusive, but it is only the foundation upon which he rears his edifice.

Bach remained German in art and exclusively national, while Händel enlarged his confines, and while preserving his own physiognomy, he learned and perfected himself at the school of the Italians. Bach is more profound and complicated than Händel; the latter uses simpler and clearer means. The first is more accurate in detail, while the second draws more broadly. Both led simple and long lives, and to high ideals united diligence and constant activity.

With Bach and Händel closes the first great epoch of German music. Piety of former times gives way to new ideas; Kant's rationalism succeeds early dogma; the French Revolution, long in preparation, strikes down old prejudices and proclaims liberty of action and of thought. Music, too, reflects the new movement, and will show it in the opera of Gluck and the modern instrumental symphony.

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CHAPTER XIV

THE ART OF SONG — CHAMBER MUSIC — THEATRES AND DECORATIONS — PRINT- ING OF MUSIC

THE art of song is a new art, and dates from the epoch of the opera. Polyphony had ruled until then, and it was natural that those who sang polyphonic works should turn their attention more to general music culture than to the technic of song itself. However, it must not be thought that the art was wholly neglected, for, on the contrary, the singers of the Sistine Chapel were obliged to give their attention to long vocal exercises also, which, though not aiming at individual expression in song, were not without influence on the art of singing.

With the incoming of monody, all attention was concentrated on solo singing, on expression, declamation, pronunciation, and technic. The preface to the *Nuove Musiche*, by Caccini, contains quite a treatise on the art of song, with some examples, of interest even to-day. An old translation of the *Ars Cantandi* of Carissimi is also extant; this, however, is only an elementary theory of music. Finally the prefaces to the two operas of

Euridice and the two Daphne contain a wealth of ideas relating to song.

About that time notice is taken of individual singers, who claim attention not simply as members of a chorus, but as soloists. The most noted during those early times of the opera were: Vittoria Archilei, "who might be called the Euterpe of our day" (Peri); Vittorio Loreto, whose voice was artificially changed; Margarita Costa, and the Cecca della Laguna. These last two were the cause of factions (Costisti and Cecchisti), preludes to the later ones of Gluckists and Piccinists, with attendant scandal and invective; Virginia Andreini (La Florinda); Adrianna Basile; Baldassare Ferri; Francesco Grossi (Siface), etc.

About ten years after the beginning of opera, a practice was instituted of perpetuating by surgical means the voices of boys throughout the whole period of manhood, and so of producing adult male soprano and contralto singers. Until then the soprano and contralto parts had been sung by boys or by those who sang falsetto (natural high voice), a specialty of the Spaniards. Giovanni de Sanctos (died 1625) was the last falsetto singer of the Pontifical choir. The priest Girolamo Rossini of Perugia (1601) was the first whose voice had been artificially changed, received into the papal choir. This is not the place to inquire into the origin of this infamous barbarism; it was practised

until our own century, and still at Rome are some sad, decrepit witnesses to it. It is incredible that enlightened men like Pietro della Valle, a member of the Florentine Camerata, called such "the greatest ornament in music."

They passed from the church to the stage, especially after Pope Clement XII had prohibited women from singing in the theatres of Rome. And then men were seen taking the soprano parts of women; or a lover and hero singing the highest parts, while the contralto was assigned to a woman.

In spite of these aberrations, however, the art of song made greatest progress in Italy. Many of the best and most celebrated masters were also excellent singers (Caccini, Peri, Carissimi, Stradella, Scarlatti). Some gave themselves up entirely to teaching, and founded schools of song which became famous. One of the most celebrated was Francesco Antonio Pistocchi (1659-1720), a cultivator of expressive song, and founder of the school of Bologna. We have the rules of that school transmitted to us by Pietro Francesco Tosi in his work, "Opinions Relating to Ancient and Modern Song" (1723); with Pistocchi's successor, Antonio Bernacchi (1690-1756), the school devoted special attention to florid song. Other celebrated schools were those of Francesco Redi in Florence and Nicolò Porpora in Naples.

The most noted singers of that time were : Vittoria Tesi, Faustina Bordoni-Hasse, Francesca Cuzzoni, Margarita Durastanti, Regina Mingotti, Francesco Bernardi (Senesino), Carlo Broschi (Farinelli), Gaetano Majorano (Caffarelli), etc.

The public raved about the charm and potency of those voices, the perfect art and the profound sentiment of such song. But such vocal riches and such perfection in art reacted upon art itself, and the same phenomenon seen in painting (Guerchino, Domenichino) and in sculpture (Bernini) was repeated in music. Virtuosity ceased to be the means and became the end, while the singer no longer served art, but art served him. Thus it happened that one of the causes of decadence in the opera and in Italian music generally which followed this period was without doubt the virtuosity of singers who, emboldened by their successes, dictated their wishes to the musician, and held him a slave to their caprices. Then mannerism and the mania for effect supplanted naturalness and truth ; simple and expressive song had to give place to embellishments with no signification.

The history of Italian music during the seventeenth century tells only of operatic and instrumental music. And yet there is another branch that would repay study, already initiated, in seriousness of purpose, by Luigi Torchi ; that is the

old — we might say aristocratic to distinguish it from the popular — “canzone” (ballad). It was evoked at the same time as the opera, and was likewise fruit of the Renaissance. Vacillating at first, it approached the Melopee of Peri and Caccini, but soon, purified and invigorated, it became spontaneous, fresh, and inspired in melody, now full of expression, now impressive, now vivacious in rhythm. Our libraries possess a quantity of these old songs and arias, and it is to be hoped that Luigi Torchi may continue his profitable labors, so that Italians will know what a marvelous, antique, musical lyric-fund they possess, and that to it modern lyricism must again unite itself, unless national art be corrupted.

Among works of this kind, besides those published by Luigi Torchi in *Canzone* and *Italian Arias* for one voice, of the seventeenth century, we will name *Madrigals* and *Arias* for one voice by Giovanni Francesco Capello, some ballads of Salvator Rosa (1614-1673), the celebrated painter, and some by Alessandro Stradella.

The true lyric canzone had only too short an existence because of the dominion of the opera. Gradually it became merged into the chamber cantata, which was a sort of preparatory study for the opera, an opera itself in miniature.

Both of these styles belong to intimate or chamber music, so much cultivated in Italy, either at

the court of princes or in the palaces of noblemen. The "Decameron," and afterward the "Life of Guido da Montefeltro," written by Vespasiano dei Bistacci, and still more the "Cortegiano di Baldassare" by Castiglione, the "Asolani" of Pietro Bembo, and other works, inform us of the large share music had in assemblies, and how becoming it was to the true courtier to be able to sing and to play. Such traditions lasted for a time, and it was natural that quantity in production should correspond to the demand for new works, and it was indeed enormous. In this connection, beside many famous names we meet names of unknown authors who show such admirable talent and theoretic wisdom that it might truly be said that that age was the happiest and most fruitful one in Italian music.

Italy is the true home of the modern theatre. While at Lucerne in 1583 a sacred representation was given on the market-place, and the actors, with childish simplicity, recited in different compartments (according to the place of the action), one beside the other, and all visible at the same time, Andrea Palladio constructed the Olympic Theatre in Venice, in which, without painted scenery, the idea of unity was carried out in an enclosed stage. At Venice the first theatres for the public were opened (St. Cassiano, 1637, St. Moise, 1639, etc.). The architects Peruzzi and Serlio established the

fundamental forms of the modern theatre, the stage, the proscenium, the wings. Alcott, Miglioni, Mauro, Bibiena, and other Italians constructed most of the theatres in German towns and palaces.

"La Descrizione dell' Apparato e degl' Intermedi (MDCXIX) of De Rossi" gives us an idea of the magnificence in decoration, mechanism, and dresses with which the first representations of the opera at Florence were given. The school of Bologna, and more especially the family of Galli-Bibiena, furnished the theatre with beautiful decorations.

Other celebrated scenic painters were: Aldobrandini, Mauro, Servandoni. The last was bold enough to give at Paris in 1739 a *Spectacle de Decoration*, representing the Myth of Pandora by scenery only and no actors. Giacomo Torelli and Francesco Santarini introduced painted scenery for the first time outside of Italy.

Before closing this chapter concerning the lesser arts, it will be useful to give some account of early music printing. The first specimens were musical examples of theoretic works in the fifteenth century. These were not printed but engraved. Afterwards it was customary to print the lines but to write the notes. Ottaviano Scotto (Scotus) was the first in Italy to publish missals with printed notes on paper already lined. George Reyser of

Würzburg contests the primacy with him, for it seems that missals printed by him in the same way had been published some weeks before (1481).

Thus the question of priority in printing by means of movable types may be considered definitely decided; this is attributed to Ottaviano Petrucci of Fossombrone (1466-1539). His merit consisted in greatly perfecting the invention of Scotus and employing it in the publication of a quantity of musical works by celebrated composers. The Republic of Venice granted to him on the 25th of May, 1498, the sole right for twenty years to the profits of his invention. His work is neat and most correct; the parts are published in separate numbers and no scores exist. The notes are lozenge-shaped and lack divisions of measure.

The first work published (1501) was "*Harmoniæ Musices Odhecaton*," a collection of ninety-six Flemish polyphonic compositions. These were followed in a short time by *I Canti B*, *I Canti cento cinquanta*, books of *frottole*, in the tablature for the lute, etc. Other celebrated printers were Giacomo Junta of Rome, the Scotus family, and Gardana of Venice.

The invention of simple printing (lines together with the notes) is attributed to Pierre Hautin of France (1525).

Other celebrated French printers were P. Attaignant and Baillard. With the close of the sixteenth century, music printing rapidly declined and gave way to engraving. The lozenge form of the notes was retained until almost the whole of the seventeenth century.

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CHAPTER XV

INSTRUMENTAL MUSIC PRIOR TO THE NINETEENTH CENTURY

MUSIC was almost exclusively vocal until the sixteenth century. Instrumental music at first was either the humble handmaid of vocal music or else popular music, played by minstrels, pipers, and wandering mountebanks at festivities, balls, etc. For that reason the earliest specimens of instrumental music are dances and ballads for instruments.

But before speaking of instrumental music it is necessary to consider briefly the instruments themselves.

The first and most important is the one oldest in origin, the organ. Heron of Alexandria, Cassiodorus and Saint Augustine give us very exact accounts of ancient organs, and they mention Ctesibius (170 B.C.) as inventor of the hydraulic organ with pipes and bellows. The construction and mechanism were, down to the fourteenth century, quite primitive; the keys so large that they were moved by the fist and elbows. Pedals seem to have been introduced into Germany about 1418,

and they are mentioned in connection with Bernard the German (1470) in Venice.

The manner of writing organ music varied in different countries. In Italy, measured notes were used either in a system of lines, differing for each voice like a score, or in two ways for the right and left hand; in Germany a tablature for the organ was used, similar to that for the lute, with capital and small letters for notes, and signs for their values; organ music had the division of measure, much before the time of measured music.

Our pianoforte was derived from the monochord, with the addition of strings and keys. The *clavichordium* or *clavicymbalum*, either rectangular or trapezium in form, with strings of equal or unequal length, now dates from the fourteenth century. It had usually twenty diatonic tones, with two interpolated B flats. It had no feet, and was placed either upon a table or upon the knees. The virginal was a variety of harpsichord. Lorenzo Gusnaschi of Pavia (sixteenth century) was a celebrated maker of harpsichords. From that time the instrument was continually improved and its name changed also many times. In Germany the clavichord was retained, but in Italy and France the harpsichord (cembalo, spinet, clavecin) was preferred. All these instruments were laid aside with the invention of the pianoforte with hammers (Clavicembalo col piano forte). The

honor of this invention is ascribed to Bartolomeo Cristofori or Criotofani of Padua (1651-1731), and not to Christian Schröter, who imitated him later.

The custom of making the same instrument in different sizes corresponding to the four voices (soprano, alto, tenor, and bass) accounts for the enormous number of other instruments. But quality did not correspond to quantity, and until the sixteenth century instruments were very imperfect.

The forerunners of the violin and of modern stringed instruments were the viols of many kinds (*da braccio*, 7; *da gamba*, 6) tuned differently, with six strings and frets like a guitar. They were transformed little by little, so that it is futile to give so much importance to the question of priority in the construction of the violin. The most accredited opinion is that the first who made violins was Gasparo da Salò (1540 or 1542-1609). Many give the primacy to Kaspar Duiffoprugar (Tieffenbrucker) of Freising, Bavaria (?) (1570 or 1571), but incorrectly, as shown by documents recently published by Coutagne. A little later than Gasparo da Salò was Giovanni Paolo Maggini of Bottesino near Brescia (1580-1632?), perhaps a scholar of Gasparo. These two may be considered the first violin makers, as long as we do not have any definite accounts of Andrea

Amati (1535?-1611?), the founder of the celebrated school of Cremona. The most noted of this school were: Antonio Girolamo, Nicolò Amati, Antonio Stradivari (1644-1737), Guarneri del Gesù (1687-1742?), Bergonzi, Ruggeri, Guadagnini, etc. Almost equal to the Italians was Jacob Stainer (1621-1683) of Absam in the Tyrol.

The name violin and violinist is found before the instrument itself in a document in the archives of Perugia (Cantarinus et Quitarista seu Violinista).

The modern viola as well as the violoncello are derived rather from the violin than from the antique viols. The violoncello is mentioned for the first time in 1641, but it is certainly older, because Gasparo da Salò surely made such. In the beginning it had five or six strings, and only in the first ten years of the last century was it tuned as to-day.

The instrument most used in the fifteenth, sixteenth, and seventeenth centuries was, without doubt, the lute. It was used in the orchestra also and remained there until replaced by the violin. Lutes were of many kinds and differed also in regard to the number of strings and the manner of tuning. Music for the lute was written in a manner similar to that for the organ, with an especial tablature, the Italian with lines and letters written above the line, the German with letters and numbers. Its literature is very extensive. Usually compo-

sitions for the lute were transcriptions of dances and ballads or of polyphonic compositions naturally adapted according to need and embellished with adornments. The most noted players of the lute were: Corrado Paumann (died 1473), Hans Judenkunig, Hans Neusiedler, Hans Gerle, all from the sixteenth century; Francesco da Milano, Vincencso Galilei (Fronimo), Terzi, Molinaro, Besardo, etc.

The lute was the fashionable instrument of society among noblemen, and together with the viola, the one permitted a true courtier. In the fifteenth and sixteenth centuries music occupied a large share in private life, and very many *dilettanti* excelled in playing the lute, viola, and keyed instruments, "because thereby in many ways one can fill the mind with musical sweetness" (Castiglione, Cortegiano, Book II, Chapter XIII).

Little by little the whole family of German flutes, bagpipes, cornets, and bombards was replaced by our flutes, horns, bassoons (fagotti), and oboes; the trumpets and trombones remained unchanged. The clarinet is of very recent date (about 1750).

In spite of the quantity of instruments used in centuries gone, the orchestra, as a union and body of characteristic sounds, is of modern date. Instrumental music has passed through three different phases. In the first, instruments served only

to reinforce the voice and to take its place, sometimes executing vocal compositions, sometimes executing one or more parts only, while the voice took the others. Freedom was used in selecting instruments, usually special choirs from one family of instruments being used (as, for example, viols, trombones, cornets, etc.), of different intonation and size. The only attempt at color was in rendering one part of a composition by a special choir, and the other or corresponding part by another choir of instruments from another family; or playing that softly which at first had been played loudly by another choir (echo).

The first instrumental compositions give only general indications of instruments which were frequently played together. That sufficed for the first dramas of the Florentine Camerata and for later masters. The two operas named *Euridice* were written, as we have already said, for song and bass, with the exception of a *ritornello* for three flutes by Peri. If now it is not admitted that this notation was simply a sketch, it must be assumed that the accompaniment was improvised on the bass as a foundation. The *Orfeo* of Monteverdi also, with the exception of one instrumental portion, has general indications only of instruments, but no single parts which we do find, at least in part, in his *Ballo delle Ingrate* and in the *Combattimento di Tancredi e Clorinda*. The question

whether the orchestral parts were improvised by the players has not yet been answered. Torchi concludes that improvisation was limited to counterpoint, diminutions, passages, and melismas, while the harmony was ensured by a given bass. Goldschmidt, on the contrary, believes that every player had a sketch of his part joined to the bass; this is confirmed by recent discoveries of some orchestral parts belonging to four music comedies. The primitive orchestra of the opera was composed usually of the following instruments: a harpsichord or organ, a lute, double lyre, guitar, theorbo, viols (later violins) *da braccia* and *da gamba*, flutes, cornets, trumpets, horns, and drums; these last very rarely.

Orchestras of later times gradually eliminated heterogeneous elements and placed the string quartet as base of instrumentation. This, however, was not exactly ours of to-day, placing the violoncello for the *viola da gamba*, and the contra bass or bass viol for the violoncello. The orchestra of Bach and Händel was similar to ours, distinguished only by a greater number of oboes and bassoons (fagotti).

Usually the orchestra was placed behind the scenes. Gagliano wishes instead that performers may "be seated so that they can look the singers in the face," but lower down so that they may be invisible to the public.

There are many gaps in the history of musical form which, notwithstanding study and research, seem only now to be filled. As instrumental music was derived from vocal, and this appertained principally to the church, it was natural that the first specimens of instrumental music should be compositions for the organ. Only the name and memory of their fame remains of the first organists, whose names have already been given (Landino, Squarcialupo, Bernard the German). The oldest organ compositions are those already mentioned by Corrado Paumann. His *Fundamentum Organisandi* is a collection of twenty-four organ pieces, almost all in two parts. Written in simple counterpoint, the style is exactly like vocal music, but the figures and the motives show an instrumental character. With the sixteenth century, especially in Venice, embellishments were introduced into organ music and new forms, — fantasias, preludes, caprices, canzoni, toccatas, etc., all belonging to polyphonic music. The most noted Italian organists of that time, besides Willaert, Ciprian de Rore, and the Gabrieli, were Claudio Merulo (1533–1604), who wrote canzoni *alla Francese*; Adriano Banchieri (1565–1634); Girolamo Parabosco (1510–1634); and above all, Girolamo Frescobaldi (1583–1644) of Ferrara.

The style of these works (fantasias, preludes, canzoni, partitas, etc.) is entirely based upon

counterpoint. The melodic and harmonic portions are like improvisations, in which adornments and melismas predominate. Frescobaldi's works are bold and original, not seldom, however, involved. His two chief characteristics were austerity and virility. Organ technic made great strides with him and he was among the first to develop the art of fugue. Johann Froberger (died 1667), the most noted among early German composers of instrumental music, was a pupil of Frescobaldi.

Bernardo Pasquini (1637-1710) was another great Italian organist. After him the primacy of the organ passes to Germany and to its great Protestant masters.

The harpsichord music of this epoch differs little from that of the organ.

The first works for several instruments were sonatas for five parts written by Andrea Gabrieli (1586), and parts of the sacred symphonies of Giovanni Gabrieli (1597). These were written usually for two groups of instruments (a quartet of cornets and three high trombones for the first choir, viols and low trombones for the second). The form is extremely simple, entirely lacking in thematic work, for theme follows theme without repetition or transformations.

The name sonata, found in the works of Giovanni Gabrieli, had not our signification, but simply

meant that the composition was played in distinction from one sung (cantata) ; it had no definite form, and was only a composition in fugal style.

A little later than this first form was that of the suite, a series of little pieces in the same key, with the character of songs or dances, especially used in Germany and France (allemands, sarabands, gigue, courantes, gavottes, the passacaglia, etc.).

After the suite came the sonata of Italian origin, first cultivated by violinists. There were two kinds, the church sonata and the chamber sonata. The first had several movements in fugal style, the second resembled the suite. The divisions of the church sonata, afterwards adopted by the chamber sonata, consisted of four movements : adagio, allegro, adagio, allegro. Such was the form used by Bach, while in Italy Domenico Scarlatti commenced to abandon the fugal style as a prelude to the modern sonata initiated by Emmanuel Bach.

The concerto (concerto grosso) had an affinity in form to the sonata. In this two groups of instruments alternate. The concertino was played usually by one or two violins, a violoncello, and other instruments. Finally we must mention the overture, taken from dramatic music, from which instrumental music's chief form, the symphony, is derived.

The history of instrumental music is closely connected with that of the violin. The first violinists were : Carlo Farina (about 1600) ; Tarquinio

Merula ; G. B. Bassani (1657-1716), the teacher of Corelli ; G. Corelli (who died 1708), the first writer of concerti.

Arcangelo Corelli (1653-1713) of Fusignano was the standard-bearer of the school. After a sojourn in foreign lands (Munich), he settled at Rome, where he assumed the direction of the music for Cardinal Ottoboni, the great Mæcenas of music. Corelli did not excel in the violin so much by his technic, yet defective, as by the breadth and nobility of his style and the expression. He wrote several works most highly esteemed even to-day (sonatas for violin and bass, trios, Concerti Grossi). His opus 5 with the "folli" ¹ in the last sonata is especially prized. Corelli's harmony is very correct, the polyphonic style predominates, the motives are bright and varied. Francesco Geminiani (1680?-1761) and Antonio Vivaldi (died 1743) follow in the footsteps of Corelli and develop technic much more.

Superior to these in every respect was Giuseppe Tartini of Pirano in Istria (1692-1770), who at first studied law at Padua, then, after amorous intrigues and duels, took refuge at Assisi, where he remained some years. Having returned to Padua after a sojourn at Prague, he opened a school there in 1728, attended by such celebrated scholars as

¹ A fantasia in eleventh sonata, called folia.

to win for him the name of a master of nations. Tartini was as delightful an artist as executant and author. His sonatas and concertos (the greater part still in manuscript) are masterly in construction and individuality (The Devil's Trill, Didone Abbandonata, etc.). The suite-form of nearly all Corelli's sonatas gradually becomes transformed into that of the sonata. Tartini was a learned theoretician also, and the discovery of combination tones is ascribed to him (1754). Other celebrated violinists were: Pietro Nardini (1722-1793); Antonio Lolli (1730-1802) Gaetano Pugnani (1627-1703); F. M. Veracini (1685-1750); Pietro Locatelli (1693-1764); I. M. Leclair (1687-1764); P. Gaviniés (1726-1800); all authors of excellent sonatas; in Germany, Biebert, Benda, and Stamitz.

One of the first violoncellists mentioned was Domenico Gabrieli of Bologna (1640). Attilio Ariosti and Giovanni Bononcini were also celebrated performers on the *viola da gamba*. We must mention also Franciscello of Genoa (1692), Leonardo Leo, and above all, Luigi Boccherini (1743-1805) of Lucca, who died at Madrid, author of a quantity of sonatas, quartets, and quintets, in which are many points of resemblance with Haydn, such as freshness of melody, facility of invention, piquancy, and fluency, for example the "uccelliera" quintet.

Music for the harpsichord, which at first was quite similar to that of the organ, felt the influence of the violin sonata. But not for long, because it was the first to formulate the modern sonata. While the sonatas of Durante and of Marcello in two movements retain the scheme of the antique sonata in form and construction of movements, that of Domenico Scarlatti (1685-1757) approaches the form of the modern sonata. It consisted of one movement only, usually in homophonic style. Melody was in the upper part, the rhythm was varied and original, contrasts alternated, giving life to the compositions, which had a character of extreme elegance and an archaic savor, exceedingly attractive.

The most noted harpsichord players in Germany before Bach were: Froberger (already mentioned); Johann Pachelbel (1653-1706); George Muffat (died 1704); and George Kuhnau (1660-1722), whose importance in Germany was equal to Scarlatti's in Italy.

Music for the harpsichord was very much cultivated in France, especially in the time of Louis XIV, of which epoch it bears the imprint. The principal representatives of that school were: François Couperin (1668-1733), a melodious and elegant writer, whose works had many descriptive details and influenced Bach; Rameau, Louis Marchand (1669), etc.

French sonatas and suites usually bore poetic and eccentric titles, corresponding frequently to the contents. In England those who wrote for the virginal were Byrd, Tallis, Bull, etc.

Luigi Torchi has written a profound and most important study of antique instrumental music in Italy, which has awakened a unanimous desire to know and see published at least a part of the master works to which he alludes, almost all so completely forgotten that our instrumental music has lost all connection with former music and become almost entirely an imitation of foreign works.

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CHAPTER XVI

GLUCK AND THE REFORM OF OPERA

WE have seen that in course of time Italian opera began to decline and conventionality, superficiality, and affectations by singers gained the ascendancy, so that it became a heterogeneous collection of arias, duets, and trios, linked together without unity. Dramatic truth was neglected, and if some parts were distinguished for melodic beauty, workmanship, dramatic truth and feeling, the impression as a whole did not correspond to ideals of a true and human drama. The golden traditions and doctrines of Scarlatti were gradually forgotten, and the numerous musicians of the epoch, many of them endowed with genius, followed the fashion of the time and sacrificed high ideals in art to effect and the desire for the applause of the populace.

Under such circumstances a reaction was inevitable, and in fact was not long in coming, although Italian opera had spread throughout Europe, reigned supreme in the opera-houses there, and seemed to possess more vitality and

power than ever. The first symptoms of this reaction appeared in North Germany, where we have seen that national opera took its start, but which, either because of the times or because of the lack of men adapted for it, was soon subjugated by Italian opera. But the seed had not been lost, and toward the middle of the eighteenth century it sprang up in the Singspiel, the German operetta, outcome of a desire to see performances taken from real life substitute those relating to tragic subjects of antiquity and mythology; to watch persons upon the stage more like ourselves, more human than Greek and Roman heroes. The Singspiel corresponded to the German character, for a large part of it consisted of the humorous, — the joke, the caricature, temperamental with the Germans, — and to this could be grafted the sentimental and romantic tendency, another quality of the German people, which is quite alien to the Italians. Yet a second time this kind of German opera only lived a short time and died away without leaving any traces, either because its promoters were not sufficiently endowed with genius to render it vital or because it soon degenerated into trivial farces and whimsical sentimentality.

However, many of those who dedicated themselves to German opera and operetta still live in the memory of posterity, like Johann Adam Hiller (1728-1804); Karl Ditters von Dittersdorf of

Vienna, author of a famous operetta, *Der Apotheker und der Doctor*; Schenk (*Dorfbarbier*); Weigl (*Schweizer Familie*); Winter (*Das unterbrochene Opferfest*); Wenzel, Müller, etc. All these musicians had the gift of fluent and natural melody, a healthy vein of the ludicrous and the humorous, and often gave their works beautiful settings. Haydn himself wrote a quantity of such works, which to-day are not forgotten, and Salieri did not disdain to depart from tragedy with his *Spazzacamino*. He who was to leave traces of his genius even in this style was Mozart, who first with his *Bastien and Bastienne* and afterward with his *Entführung aus dem Serail* laid the foundation for German opera, destined to attain perfection in *The Magic Flute*.

But if the attempted reform in German opera had no real success and remained seemingly without consequence to art, so much the greater was that which brought with it Gluck's innovations towards the close of the last century.

Christoph Willibald Gluck was born the 2d of July, 1714, at Weidenwang in the upper Palatinate. After having studied with obscure teachers, he went to Vienna in 1736, where Count Melzi, who admired his talent, took him under his protection and gave him to the care of the celebrated musician Sammartini in Milan. An opera, *Artaxerxe*, was the result of these studies and was given

with success at Milan, 1741. This was followed by many others, which were also successful. In 1746 he returned to Germany and settled in Vienna, where, except for short intervals, he remained until his death, which occurred November 15, 1787.

Gluck's works prior to *Orphée* cannot be distinguished from Italian works of the epoch, and certainly not for them would he be entitled to a place in the memory of posterity. Indeed, many Italian works excel his in workmanship, inspiration, and fluent melody. Not until his fiftieth year was it that Gluck wrote *Orphée et Euridice*, when ripe from experience, fortified in his intentions by seeing abuses constantly increase, and finding Fortune still more his coadjutor in association with Raniero di Calzabigi, a poet of excellent taste educated in the antique tragic school. In this opera (1762) germs of reform are plainly visible, although he does not, as in later operas, observe dramatic truth; indeed, it is lacking where most called for, as in the scene between Euridice and Orpheus, where it is shown the least, and substituted by a series of conventional arias and duets.

The first opera with which Gluck really entered the new arena and in which he sought to practise his theories was *Alceste* (1767), which encountered opposition from pedants and singers. In the preface to this opera Gluck speaks of his

projected reforms and declares dramatic truth a supreme law, to which everything should be sacrificed. Music should be the handmaid of poetry, nor should it lack a charming simplicity; the action should not become lukewarm by useless ornamentations. *Paride ed Elena* followed *Alceste*, but on account of weakness of the text and lack of inspiration was not successful, and still greater opposition was aroused by the expressions in its preface against wiseacres.

Gluck then resolved to go to Paris, incited by Bailly du Rollet, who had written *Iphigénie en Aulide* (from Racine) for him and prepared the way by enthusiastic praises. But all kinds of obstacles prevented him from carrying the project through, until the way was cleared by Marie Antoinette, a pupil of Gluck. Finally *Iphigénie* was given at Paris in the Academy on April 29, 1774, without, however, arousing any enthusiasm. Only afterwards when *Orphée* had been greatly applauded did its success increase. *Iphigénie* signalized the beginning of a struggle between the partisans of Gluck and those of the Italian and French opera, who now were united in a struggle against the new innovation and put forward as a rival Nicolò Piccini. His partisans so managed that the libretto of an opera — *Orlando* by Quinault — intended for Gluck, should be given to Piccini to compose, and they counted on victory

because Gluck's *Armide* had only a mediocre success, while Orlando of Piccini had been received with great applause.

But Gluck's operas, at first little understood, constantly gained ground, and when his masterpiece *Iphigénie en Tauride* (1779) was given, victory was awarded the German master.

The genius of Gluck (and that he was a genius is undoubted) was more dramatic than essentially musical (he used to say that when he composed he tried to forget that he was a musician !) His reform was rather the fruit of long experience, of a clear and perspicacious mind, of study of the poets and the literary movement initiated by Lessing and Klopstock, than of musical instinct. His melody lacks intense beauty, and frequently is poor and commonplace ; he introduces no new forms ; his art is not great and the lack is more especially shown in the *ensemble* numbers, in which he does not seem to be able to combine unlike elements into one efficacious whole nor deal with contrasts. Gluck is great rather in dramatic truth, in poetic force of detail, in characterization of persons ; in arranging and controlling situations with touches that are potent in simplicity. He made no concessions either to the public or to singers, but walked straight towards his goal, and precisely for that reason his works make the impression of productions organically conceived and the general

effect is impressive. His arias and duets taken by themselves are often inferior in expressiveness to Piccini's, but excel them in conciseness and dramatic sentiment; the recitative of Rameau and Lully ceases to be with him a kind of psalmody and accented declamation, but forms an integral part of the dramatic action, throbs and pulsates.

His orchestration is richer and more characteristic than that of his Italian contemporaries; the ballet is not simply a dance, but forms part of the action; finally the chorus is raised to a personality and he assigns to it the importance it had in Greek tragedy. In *Alceste* we have the first example of an overture that foreshadows the opera which follows, and of which, therefore, it forms an essential part.

"Gluck," said Wagner, "was certainly not the first to write expressive arias. But he became the point of departure by a complete change of value in the factors of an opera; since he desired that the expression of an aria and of the recitative should correspond to the text."

But if to-day Gluck is extolled as the first and true reformer of the opera, we must not forget that he was one, not by force of genius only, but because favored by time and circumstance; nor should we overlook the army of great Italian masters who first created the forms he used and purified. Gluck, with greater justice than his con-

temporaries or those who came after, did not ignore the genius of Piccini, and in a letter written to the Mercury of Paris he declared that the first honor of the innovation was due to his poet Calzabigi. For he, though inferior to the two favorite poets of musicians (Zeno and Metastasio), knew how to sift from the dramatic action all superfluous matter which only added arias and duets disproportionately, — thereby increasing the interest ; and to love, the almost perennial subject of arias, he added other human passions.

Gluck's operas have many points in common with Greek tragedy. Grandeur, simplicity, clearness, and objectivity, a certain stiffness, are special to both. All charms of effect and of form are avoided, and passionate effects, as we know them, are lacking. And this is what prevents a real point of contact with Greek tragedy as well as with Gluck's operas ; we admire but we remain unmoved, nor will this ever change, for there is no current between composer and listener so necessary in order that a true work of art shall really move and interest. The influence exercised by Gluck on dramatic music was not such as we might expect, and if his immediate successors, influenced by his theories and moved by his example, tried to attain dramatic truth, nevertheless not many years after, his theories were nearly forgotten. Still to dramatic musicians just as to Gluck, Paris remained a

Mecca, and in that Metropolis was the cradle of modern grand opera (opera seria) as initiated by him, though almost always those who were to excel and leave traces in the history of the musical drama were strangers there.

Gluck's influence is shown in Étienne Mehul (1763-1817), who has left us in his *Joseph et ses Frères* (1807), a masterwork, noble in its simplicity. Greater than he and rightly ranked among the very highest was Luigi Cherubini, a Florentine (1760), a pupil of Sarti, who after having tried with success several operas in his own country, went to France, established himself there, and won great fame. He died in 1842, after having directed the Paris Conservatoire for twenty years.

Cherubini, an Italian by birth, French by naturalization, resembled the great German masters in artistic ideals. His genius belonged to a reflective nature; his melodies have not the true Italian impress, but are rather of the German instrumental character, just as his theoretic knowledge and the art of harmonic and orchestral combinations are like those of the great men of German genius. His absolute mastery of form, the perfection and purity of style show the same resemblance, while in declamation and accented rhythm he approaches the French. Of his dramatic operas the *Wasserträger* will remain an incomparable model of the semi-serious kind, while *Médée* in greatness of inspira-

tion, nobility of conception, and marvellous workmanship ranks among the best musical literature of any time. *Médée* initiated grand opera differing from Gluck's operas by greater harmonic richness, by a seeking after effect, by more varied orchestration, and finally by *ensemble* portions which are rarely found in Gluck.

Other operas, although they have a number of genial traits, are almost forgotten to-day, with exception of the overtures, which in freshness, inspiration, and beautiful workmanship belong to the best of their kind.

Cherubini withdrew in disgust from the opera to dedicate himself to music of the church, for which he wrote several works which rank among the best ; as a mass, the grand Requiem, especially that in C minor, worthy of being placed with Mozart's ; and a Credo for eight voices, without doubt one of the most marvellous works ever written after Palestrina. He wrote also chamber music, quartets, etc., which approach classic works, and a celebrated treatise on counterpoint and fugue. His pupils were Auber, Halévy, Adam, Carafa, Fétis, and others.

The successor of Cherubini in triumphs at the opera-house was another Italian, Gasparo Spontini of Majolati near Jesi. He was born 1774, died 1851. At first in Paris during the Napoleonic era, he went afterward to Berlin, where he received

highest honors, but which he was obliged to abandon when his haughtiness and national pride had to contend against the German conscience which was awakening. If Cherubini with his *Wasserträger* and *Médée* had felt the influence of the times, and ideas of liberty and noble ardor found an echo in his music, that of Spontini is still more a reflection of the times in which he wrote, for he incarnates the Napoleonic idea in its martial grandeur, breadth of style, power of the mass, and realism.

The three principal works of Spontini are *La Vestale*, *Fernand Cortez*, and *Olimpie* written for Paris. *La Vestale* rises above them all in expressiveness, truth of character, and sentiment. The heroic element finds adequate expression in imposing finales and approaches the epic greatness of the chorus in Händel's works. But Spontini could also touch the heart, as in the inspired scenes between Julie and Lycinus.

Fernand Cortez seems less inspired than *La Vestale*, but the painting of characters, the coloring, the contrasts, the supreme mastery of the whole in the grand finale, are admirable. At Paris *Olimpie* had not a sister success, nor could the public, now happily lulled in the peace of the Restoration, be roused by representations of those things which brought to mind stormy Napoleonic times.

The operas written by Spontini at Berlin show a visible decline in the master's force, and notwithstanding most praiseworthy excerpts have they been able to resist time. Spontini had the bitterness of finding himself at the close of his life neglected and almost forgotten. He was incomparable as a director, most severe, and never satisfied; under his bâton the orchestra became electrified and played with marvellous precision.

A successor of Cherubini at the grand opera-house was Gian Francesco Lesuer (1763-1837), author of a successful opera, *The Bardi*, and of much church music. He was the favorite composer of Napoleon.

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CHAPTER XVII

HAYDN — MOZART — BEETHOVEN

INSTRUMENTAL music prior to Haydn did not concern itself with the translation of a poetic thought or idea by means of music, but sought its goal rather in beauty of theme, of form, combination of harmonies and coloring. Instrumental music was sufficient for itself alone and therein found satisfaction. For this reason it was principally objective.

Continuance in this path was impossible without falling into conventionality and mannerism, and when means were gradually perfected, and the pleasure of form for form's sake was no longer sufficient, then subjectivity developed in music. This new element, however, was not introduced by Haydn, for we meet it in compositions by Bach and his successors, in Domenico Scarlatti and Philip Emmanuel Bach, more especially in toccatas, fantasias, improvisations, etc., which free style of composition was the result of poetic inspiration. But this new direction, this individualizing of sentiment, the prevalence of

the poetic element and its translation into tones, thus by musical means made concrete, at first hardly hinted at, we find in works of Haydn, whose compositions offer to the hearer a poetic element in addition to the technical and essentially musical qualities of his antecedents. He, however, was not fettered in flight of fancy, as often happens in descriptive music.

The new instrumental music was based upon the sonata and the symphony. The opinion held by many that these were derived from the earlier sonata is open to discussion, though undoubtedly that had an influence upon modern forms. The early overture had greater influence than the early sonata upon the formation of these new forms. Alessandro Scarlatti made the innovation; he divided it into three parts, and in course of time this was played in three movements, separating the parts and introducing the minuet taken from the suite.

Joseph Haydn was born on March 31, 1732, at Rohrau, on the confines of Hungary, near Haimburg, where he was given his first ideas of music. In 1740 he was received among the choir-singers of St. Stephen's on account of his fine voice, and there he remained, continuing his musical studies until his voice changed. The following years, until the time of his appointment as director of music for Prince Esterhazy, were for Haydn full of

privations and disappointments. At the princely home of his Mæcenas, the little town of Eisenstadt, in Hungary, his marvellous genius found a field for development, and the years passed there (1760–1790) at the head of an excellent orchestra, which was at his disposal and from which he learned all details of instruments, were productive of such instrumental works as symphonies, quartets, trios, sonatas for piano, operettas, operas and a quantity of pieces for the *baritone* (a kind of violoncello) played by Prince Esterhazy, an instrument now forgotten. In 1790 and 1794 he went to London, for which city he wrote his most beautiful symphonies. At an advanced age, he wrote his two famous oratorios, the Creation (1797), and the Seasons (1801).

Haydn wrote one hundred and fifty-seven symphonies, among which are the celebrated Queen, the one with drum-strokes, the Oxford, the Military, etc. Haydn died the 31st of May, 1809, at Vienna, during the siege by the French.

Haydn was a composer of instrumental music principally. If his first compositions show the influence of Philip Emmanuel Bach, his favorite author, he soon freed himself from all imitation, and inspired new life in the forms of the sonata, quartet and symphony. His themes are plastic, suggestive and susceptible of every possible transformation and development; his works are or-

ganically constructed and the unity of the parts is surprising. To Haydn, too, credit must be given for individualizing instruments and freeing music from the monotonous rhythm of earlier times, which prevents us from taking perfect æsthetic pleasure therein, so annoying is the continuous unbroken metre. The predominating note in Haydn's music is naturalness, freshness, united to a certain joviality and simplicity of sentiment. But he could touch the heartstrings also by his inspired adagio movements, and move us deeply by a power of expression that sometimes reaches the tragic.

He is incomparable in the fantasy, volubility and charm of his minuets. This aristocratic and dignified dance loses with him its austere and severe cast, and becomes sometimes the very lightest play in tones, then a melancholy note enters, again it approaches the scherzo of Beethoven as if anticipating it. Haydn's art was marvellous without the use of extraordinary means and without appearing so. His instrumentation is simple, but in its simplicity is most varied and full of contrasts, animated with light and shade. For that reason the works of Haydn, especially his quartets, to-day, after the flight of one hundred years, do not seem queer or antiquated but preserve their original freshness.

It is the custom to call Haydn the Father of the Symphony, but this is true only in part. The

symphony is much older than Haydn, and he was not the one who introduced the minuet (as it is customary to state), for we find it in works of old Viennese prior to Haydn. The modern studies of Torchi and of Galli in instrumental music have demonstrated that the symphonic form was developed in the works of G. B. Sammartini, Gluck's teacher, who wrote symphonies that Haydn must have heard at Vienna and at Mannheim, where instrumental music, through the labors of Stamitz and Cannabich, was much cultivated. And Tartini was Haydn's precursor in quartets, not to mention Boccherini who was Haydn's contemporary, and who certainly did not know the works of the Viennese master. But Haydn's fame suffers no detriment for this reason, for if he was not the first to find new forms, he perfected and extended them by his genius. His superiority in the symphony and quartet is not shown so much in the melodic beauty of his themes as in the wise use he made of them. In his compositions we can observe the gradual introduction of thematic work, which is the vivifying spirit of instrumental music almost as much as the melody. Before Haydn's time composers did not know of it, or were contented to transpose the theme higher, and afterward add some passage for the sake of modulation ; the second theme was not exploited and usually they seemed embarrassed with it. Haydn com-

menced to construct different movements by portions of the theme which seemed insignificant, but which were especially adapted for thematic work.

Haydn's importance in oratorio does not equal that in instrumental music, though his *Seasons*, and more especially his *Creation*, were superior to compositions of the epoch, and opened a new path. In them Händel's grandeur, or Bach's profundity are not to be found, but on the other hand, fantasy, naturalness, great variety, and the sentiment of nature — shown in a quantity of characteristic traits — abound.

Haydn's church music reflects the influence of the times in which it was written, and now numbers among compositions which appertain neither to the sacred nor the profane, and for that reason do not correspond to ideals of sacred music.

In the triumvirate of German genius of modern instrumental music Haydn is the one least conscious of his genius, who writes as if instinctively that which inspiration dictates, unconcerned by secondary matters and social problems. With him there came into music an element of humor, that compound of the serious and the playful, light irony that smiles at human weakness and regards life's miseries with the serenity of a philosopher; that humor which was to have its highest expression with Beethoven, who, from the saddest and

most lugubrious moods, frequently passed to most frantic and ecstatic joy.

Haydn's character was reflected in his works. His temperament was serene, cheerful, and modest. At first an innovator, he was afterward surpassed by Mozart, who was younger than he, yet whose influence he felt in later years, whence the difference in his earlier and later works. The ideals of the young Beethoven and the musical revolution these occasioned found Haydn too old to follow in their new paths.

That which we saw accomplished by Palestrina and by Bach, who seemed to close an epoch in the history of musical development, concentrating and perfecting all the fruit and abundance of their predecessors, was repeated with Mozart, doubtless the greatest musical genius that ever lived, that man whom without exaggeration we might call the incarnation of music.

Mozart is universal; he belongs to all nations, and never in one man were more unlike elements combined into a more perfect whole. He possesses the melodic wealth and dramatic sentiment of the Italians; the wisdom, ideality, and pure inspiration of the Germans; rhythmic variety, finesse, and comic volubility of the French. He never shows hesitation or uncertainty, but mounts onward and upward to unexplored heights as his genius unfolds in a natural and necessary way. He

has all the qualities of Gluck, and a far greater specific musical genius. His work is based upon the Italian opera, but in characteristic manner he ennobles and elevates it. Moreover, to all these high qualities he adds a knowledge of form, such prescience in art that it was easy for him to choose any task and so render it that great art served only for still higher aims. He could express all sentiments, all emotions; no one excelled him in portrayal of love in all its phases, from purest love down to sensual love. No one can delineate as he, feminine characters, nor better exploit their emotions.

Wolfgang Amadeus Mozart was born January 27, 1756, at Salzburg, where his father, an excellent musician and a man of good sense, was in charge of the Archbishop's music. The little Wolfgang was more precocious than any before or after him. At seven years of age he played the piano remarkably well, understood the violin, and composed sonatas; his father, therefore, resolved to travel with him, and everywhere on their journeys he called forth wonder and enthusiasm. In 1768 he wrote his first opera, *La finta Semplice*, and in 1769, by the efforts of the Padre Martini, was named a member of the Bologna Academy. Italy was the first to welcome him as a dramatic composer, and his *Mitridate Re del Ponto* (1770) aroused great applause in Milan. Having re-

turned to his country where he was made the archbishop's *concertmeister*, he continued his studies and wrote a quantity of dramatic and instrumental works.

The first are written in the style of the Italian opera, and only here and there is Mozart's power shown, rising above formal conventionality. The first opera in which Mozart's genius is shown in its entirety was *Idomeneo* (1781), written for Munich, in which, if reminiscences of Gluck's style are still observable, yet the specifically melodic musical genius surpasses the model. In that year Mozart commenced another work also, *Die Entführung aus dem Serail*, the first true opera of the German school, written in a very different style from *Idomeneo*. He withdrew from the servile position unworthy of him, which bound him to the archbishop who was quite incapable of comprehending his genius, and established himself at Vienna. The following years bore a rich harvest: *Le Nozze di Figaro* (1786), *Don Giovanni* (1787), written for Prague, *Così fan Tutte* (1790), *La Clemenza di Tito* and *Il Magico Flauto* (1791). Mozart died December 5, 1791, just as the emperor had nominated him director of music, and he could have given himself up to the composition of all other music which slumbered in his brain without the worry of the struggle for existence.

The life of Mozart is that of the modern artist. Art was his supreme scope. Life's miseries passed by him and left him unmoved. He was careless, jovial, improvident, given to pleasure, but, on the other hand, serious, indefatigable, devoted to his work, and capable of concentrating his attention even when in the midst of a clamorous assembly, and of continuing the thread of his fancy.

His importance is greatest in the opera which with him attained that perfection of which his epoch was capable, and which, even amidst the struggles of schools, to-day remains unattainable. And in this he could, as no one before or after him, change the style according to the subject. In *Idomeneo* is the classic form of Gluck; in *Don Giovanni*, Romanticism; not in fantastic externals, but in the tragic and satanic element; in the *Nozze di Figaro* (the so-called opera of conversation), finesse and subtlety; in *Die Entführung*, the Romantic mingled with humor; in *Così fan Tutte*, the merry and roguish character of *opera buffa*; *Tito* is again the classic *opera seria* with a heroic element. Finally in *Flauto Magico* he created a spectacular performance, intended for a suburban theatre, in which the symbolic and moral element predominates, and his genius reaches its loftiest heights. In spite of this, Mozart was not a revolutionist but a reformer, an eclectic genius, who, without finding absolutely new forms, inspired

new life into the old well-used ones ; and because his comprehensive genius took from all schools, passing them in review before it, his music is universal, and responds to the ideals of every nation. All this he attained with means that were relatively simple, without the need of great apparatus, as one who, with absolute mastery and knowledge of technic, used all elements of art to complete a work perfect in its parts.

Mozart's instrumental music forms a link of connection between Haydn and Beethoven. The most celebrated works are the Symphony in G minor, in C major (the Jupiter), the six quartets dedicated to Haydn, the Quintet in G minor. The difference between Haydn and Mozart is perceptible in the first and last movements of his works, whose themes are longer, more expressive, and more flowing. Haydn could always obtain new effects from instruments, but in some respects was more their servant than their master. His motives seem to come of necessity from the instruments, and we are interested in the manner of treatment by the composer. Mozart, on the other hand, makes themes speak his language ; his motives are more expressive, and foreshadow Beethoven. In comparing the quartets dedicated to Haydn with Haydn's earlier and later ones, this difference is clear, and it is touching to see how the old master in his later works tries to equal the

depth and warmth in expression of the younger one.

His pianoforte sonatas, trios, etc., are, with few exceptions only (the Fantasia in C minor, the Sonata in C minor), works of little importance written to order. Much superior are the concertos for pianoforte (D minor *Coronation Concerto*, written with symphonic intentions).

The same might be said of his church music as of Haydn's. His Ave Verum, a mass, and the grand Requiem should be excepted ; this last work was uncompleted, and although in it he makes concessions to the style of the epoch, inclined to the dramatic and the secular, yet it is so impressive and serious, is so inspired a work as to make all principles forgotten and all criticism silenced.

It is impossible to think what more Mozart might have written had his life been prolonged ; but it is difficult to admit that he would have undergone a transformation similar to Beethoven's. Mozart was essentially objective, but he never forgot that above all he was a musician. For him music was not the means but an end, and to it he sacrificed every secondary purpose. To him the musical idea presented itself complete and imperative, without being simply some translation of a poetic thought as it was almost always with Beethoven. Therefore Mozart, although his musical genius was greater than Beethoven's, commences

to seem to us — sons of a modern epoch — antiquated in many of his works, because therein we do not find our sensations, emotions, and passions, sufficiently reproduced. However this may be, Mozart will remain forever one of the greatest men of genius of all times, because many of his greatest works correspond to those ideals and to those principles which never change with the passing of time.

With Beethoven, another epoch which for us is most important, commences. Subjectivity stamps the music of the nineteenth century. In conflicts, humanity has lost its serenity of past times ; eternal grief (the Weltschmerz of German philosophers and poets), pessimism, doubt that corrodes, become the dominant note. With Beethoven, music is not only an art but becomes a universal one ; it learns to give expression to all those sensations, those thoughts, those innermost yearnings, which words cannot express or define.

Beethoven is not a musician only, like Mozart, and especially Haydn, but a profound thinker, interested in social problems and new ideas, and upon whom the Revolution left a deep and powerful impression.

For him, music exists not for itself alone, but has a deep moral signification, and is the incarnation, as it were, of an idea. For that reason the majority of his works, especially those of maturity

and his latest, are not expressions of an indefinite sentiment alone, but true musical poems, mirrors of thought, whose phases seem reproduced in tones. The trend of the times caused this, but in a greater degree his own character and genius. Beethoven is the musician of the inner life, of the kingdom of spirit. After the uncertainty, natural and necessary to youth, he threw aside all influence, and his own individuality reigned supreme. He may be less of a musician than Haydn and Mozart, but he surpasses them both in ideality, because he emancipates music from all formalism, and sacrifices all to idea.

This tendency to emancipation from all material things became more and more marked, especially when deafness detached him from the outer world ; and in some of his later works he becomes morbid. Then over and above struggle and opposition he rises to absolute immaterial contemplation, in which all agitation and care are silenced, and all life's miseries are smoothed away in a feeling of supreme reconciliation. Seriousness was his dominant characteristic, but this, too, changed at times into almost delirious joy — though only occasionally — as in the Ninth Symphony. He had not the natural cheerfulness of Haydn nor the objectivity of Mozart, but realized his own ideal in an exposition of the contrasts of life, in struggles of the emotions.

Ludwig van Beethoven first saw the light December 17, 1770, at Bonn, where his father, of Dutch origin, was engaged in the orchestra of the Court there. He, too, was precocious, and was able in 1785 to be an organist and player in the orchestra. In 1792 he went to Vienna, which afterward became his permanent home, where he met Prince Lichnowski and Van Swieten, each of whom was a Mæcenas to him. He continued his studies with Haydn for a time, with Schenck, and especially with Albrechtsberger, and published in 1795 his first work, the three trios among which is the celebrated one in C minor, now a landmark in the history of art. The period following was productive of new works among which are the six string quartets (Op. 18), the trios for strings, several piano sonatas, the first two symphonies, and the delicious Septet (Op. 20), etc. In 1802 the malady of deafness came upon him, growing constantly worse and embittering existence; it was then Beethoven wrote his will, a document which shows the grandeur of his character. The *Eroica* Symphony with its funeral-march followed (1802), the *Pastoral* and his one opera, *Fidelio* (1805), which at its first production had little success, and which, in spite of great beauty, proves that Beethoven lacked the dramatic instinct, the *Symphony in C minor* (1808), perhaps his master work, in which his power of developing

a poem from an insignificant theme is as marvellous as unique.

The influence of his incurable malady upon later works was shown constantly in greater degree, and though there are many genial traits in them they are not exempt from obscurities and eccentricities, so that while some proclaim them the very highest expression of Beethoven's genius, they have undergone most disparaging criticisms. Among them are the Mass in D (1816-1823), the Ninth Symphony with voices (1822), the last quartets, and the last sonatas for the piano (1824-1826). Beethoven died March 27, 1827, of dropsy.

The Mass in D is not to be judged from the standpoint of church music, but is rather the individual expression of Beethoven's soul, of his religion. The text of the mass loses its objective and liturgic significance, and expresses the author's own ideas. It is not the expression of resignation and faith from a believer, but a prayer, a cry of pain as it were from a man in modern times, who from miseries of earth aspires to divinity.

The Ninth Symphony is one of the greatest instrumental compositions of our epoch, indeed the greatest. In it Beethoven's own life seems mirrored; the struggle against fate (first movement); the abandonment to frantic joy in forgetfulness (the scherzo); contemplation and aspiration towards the ideal (andante); the supreme reconciliation

of contending elements in a "hymn to joy," and humanity's jubilation (finale).

While his first works show the influence of Haydn and of Mozart, this soon disappears in after works, which bear the author's own impress. The symphony enlarges its form and becomes more significant; the minuet is replaced usually by the scherzo which loses almost entirely its dance character to become the expression of humor that amounts almost to tragedy.

The finale hitherto in rondo form becomes the most important part of the work (for example in the Symphony in C minor and in the Ninth). Themes apparently the most insignificant assume in the thematic development and transformations the greatest variety and importance.

But the grandeur of Beethoven's genius was not shown in the symphony only. His sonatas for the piano, among which the most noted are the *Pathétique*, the *Moonlight*, the one in A flat containing the funeral-march, the *Waldstein*, form, like the preludes and fugues of Bach, a treasury in the repertoire of the pianist; they are a string of glistening pearls.

Among the overtures those of *Egmont* from Goethe, *Coriolanus*, the great *Leonore Overture No. 3*, charm us by impressiveness in line and color. Among his seventeen quartets, the first six, those dedicated to Prince *Rassumowsky*, that

in C sharp minor, remain imperishable examples of inspiration and thematic development.

Beethoven was one of the great unhappy. Circumstance and his own character combined, rendered him so. The incurable malady of deafness took from him all hope, when fame was assured and the future smiled upon him. The worst affliction possible to a musician was not spared him, king in the realm of tones. He was crushed by it and an infinite bitterness oppressed his spirit. Unhappy love, family discord, ended by making him irascible and impatient, withdrawing him from the world. He was aware of his genius and commanded its acknowledgment without arrogance but with dignity, not considering himself least among earth's great ones.

It is difficult to imagine what bent music might have taken without Beethoven. To-day, almost eighty years after his death, his works are still the prototype of instrumental music. His successors have only discovered new orchestral effects, some change of form, but nothing new that had not been already shown or hinted at in his works. We are not able to place any work at the side of his quartets and symphonies, certainly none that excel them. He rests to-day the incomparable model to whom all turn, the master of masters.

Wagner compares Beethoven to Tiresias, the blind seer; he observes with the mind's eye and

listens to the infinite and hidden harmonies that echo in the soul. The outer world can no longer teach him anything.

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CHAPTER XVIII

ROMANTIC OPERA AND FRENCH GRAND OPERA

ROMANTICISM in music as well as in literature dates farther back than is usually admitted. Although the epoch of romantic music was pre-eminently the beginning of our own century, we find traces of it even in Bach, Mozart, and still more in Beethoven; nor is the distinction between classic and romantic music always justifiable. Every nation has felt more or less the influence of romanticism, but the German nation is the one to which, without doubt, by nature and temperament it is best adapted; devotion to women, sentimentality, the predilection for the fantastic in legend, the love of nature, of the woods, of the mountains, the inner life of thought—to all these it gives more importance than do Roman nations, which, in resemblance and affinity to the classic people of antiquity, are more inclined to objectivity.

Romanticism at the beginning of our own century originated in a desire simply to return to

nature; to abandon the conventionality of the eighteenth century's pseudo-classicism — more superficial than profound. And if all literature felt its influence, still more did music, which was better adapted than poetry to follow the new ideas because of its capability of reconciling the contrast between the real world and the fantastic.

Romanticism in music was expressed as strongly in dramatic music as in lyric. The representatives of the first are Weber and Spohr, of the second, Schubert, Mendelssohn and Schumann.

Weber was not by nature a true dramatist, but he had an exquisite sense of local color and could speak to the heart of his nation with the touching simplicity of his inspired arias; with his pictures of nature that transport his hearers into the depths of thick woods, into tranquil country life hidden in the midst of verdure; with his evocation of chivalrous times; with his phantasmagoria of gnomes. *Freischütz* owes its success especially to the fact that he knew how to graft upon his music the popular German *lied* and idealize it. The common people, incapable of following and comprehending Beethoven, and, on the other hand, out of sympathy with grand opera, which treated subjects of which they were ignorant, found themselves again, and the songs and melodies of *Der Freischütz* became the nation's patrimony. Weber tried in *Euryanthe* to reconcile the two unlike

elements of absolute melody and true sustained dramatic expression, but the attempt was unsuccessful because their reconciliation was impossible. He sometimes lacks dramatic power, but this is recompensed by a thousand genial details due to his art of new and characteristic instrumentation : to a special use of the wind instruments, more particularly the wood. Masterly, moreover, is his treatment of the satanic element, precisely because it belongs to descriptive music in which Weber was a veritable master. For that reason *Freischütz* had a brilliant success, and *Oberon* and his favorite opera, *Euryanthe*, less ; the latter proves his lack of the dramatic sentiment in spite of grandeur and the greater scholarship it evinces.

Carl Maria von Weber had an adventurous life. He was born December 18, 1786, at Eutin, in Holstein ; his father, who belonged to a noble family, was an official, man of affairs, musician, director of a theatre, and inventor, so that the son, obliged to lead a nomadic existence, wandering from one town to another, found it impossible to pursue a regular course of music study. At first he was a pupil of Michael Haydn, and composed several works, some operas. Afterward he studied with the celebrated Abbé Vogler, and became director of the opera in Breslau. He left his home and position to become the secretary of the Duke of Württemberg ; he returned to study

with Vogler, and had Meyerbeer, to whom he was attached in sincere friendship, as his fellow-student. After a brief sojourn at Berlin where he was distinguished as piano virtuoso and composed some pieces for that instrument (among them the celebrated Concertstück in F minor, and the Invitation to the Dance), he went to Prague, in 1813, and afterward, in 1816, to Dresden as director. In 1821 his *Freischütz* was given at Berlin with immense success, and *La Preciosa* followed by *Euryanthe* at Vienna in 1823. In 1826 he went to London to produce *Oberon*, was taken ill, and died June 5 of the same year, far from those dear to him. In 1844 Weber's remains were taken to Dresden and officially received by Richard Wagner.

Weber, without attaining perfection, approached it in seriousness of purpose and ideality of aims. To the German nation he so much loved he is, above all, the favorite, and *Freischütz* to-day, as eighty years ago, is the most popular work in the German repertoire.

The second to follow Romanticism in music and especially in opera, was Louis Spohr, born at Seesen, near Brunswick, in 1783, died in 1859 at Cassel. This master, a composer of ability in every branch of the art, in opera, in the symphony, the oratorio, even in elementary studies for the violin, is to-day, though unjustly, quite for-

gotten except as a celebrated violin virtuoso and teacher. And yet his *Faust* and *Jessonda*, works that never have disappeared from the repertoire, contain beauties of the very highest order. Spohr was inclined to the elegiac and the sentimental; he is essentially subjective, and his music bears a very personal impress, which at length becomes monotonous because lacking in force and virility. The fantastic and poetic found a genial interpreter in him. In writing he is excessively refined and somewhat inclined to mannerism. His specialty is, moreover, the chromatic and excess in modulation, which gives his music an undecided and vacillating character. In the symphony he was a precursor of program music, although in him it never stoops to become the interpreter step by step of the word and action. His chamber music, quartets, octets, etc., belong to the best of an epoch which followed the classic, although the form is often antiquated and conventional. His violin compositions, his concertos, duets, etc., belong to the most noted and useful works for that instrument, and are worthy study to-day by every earnest violinist. As virtuoso he led his school and had many celebrated pupils.

To the romantic school belongs also Heinrich Marschner (1795-1861), author of the *Vampyr*, *Hans Heiling*, and the *Templer*, works of great vigor, dramatic power, and individuality. Marsch-

ner is a descendant, in certain respects, of Weber, whom he excels in the comic and jovial, but whom in purity and simplicity he cannot equal.

The French grand opera of Auber, Rossini, and Meyerbeer is, as it were, contemporaneous with German romantic opera. This, too, like the other, was an outcome of the times, and although born at the epoch of the Restoration it preluded the times which in new ideas were to produce the Revolution of July 1830.

France was the birthplace of grand opera, not because it is essentially French, but because Paris was an international centre to which composers of every nation turned. So we see Lully lay the foundation of French classic opera; Cherubini and Spontini the opera of the Revolution and the Empire; Rossini and Meyerbeer, French grand opera, since Auber, the first of the triad, reflects the influence of Rossini and of Weber.

Grand opera differs from that which preceded it more in externals than intrinsically. Mythological and classical subjects, and usually historical ones, are given up; the principal importance is concentrated in the situation, in magnificent settings, in descriptions, in putting great masses in motion, — in a word, in effect attained by brilliant music, decorations, and the dance.

The grandeur and ideality inherent in *La Muette* of Auber, and *Tell* of Rossini, disappear

little by little in Meyerbeer, whose style lacks sincerity and unity and who sacrifices everything to effect.

The first to descend into the new arena was Auber (born at Caen, 1782, died at Paris, 1871). Destined for a commercial life he afterward gave himself up to music, which he studied with Boieldieu and Cherubini.

He was naturally inclined to comic opera, and in this style has left us perfect models: *Le Maçon* (1825); *Fra Diavolo* (1830); *Le Domino Noir* (1837); *Les Diamens de la Couronne* (1841); *La Parte del Diavolo*, etc. Yet the spirit of liberty, which made itself felt in the first five years of the century, was not without influence upon his susceptible mind, and he gave it most eloquent expression in *La Muette de Portici* (1828), the excellence of which he never again attained. It captivates us by its frankness, spontaneity of inspiration, warmth of passion, its boldness and breadth of declamation; in local color, moreover, it is masterly and nearly equal to that of *Tell*. *La Muette* is a new style which might be said to be the outcome of a union of French national opera and the genius of Rossini. But if Auber could learn from Rossini, he lost no national characteristics; on the contrary, in this work — the unique one of its kind which he wrote — they are very much in evidence.

The name of Auber will live not by *La Muette* alone, since his merits in specifically comic opera are equal if not greater, such as supreme grace, fluent and varied rhythm, accuracy of refined form, and not the least, his elimination of all hardness and rigidity from the French ballad. He was for many years director of the Conservatoire at Paris, and the nation's supremacy in grand opera is largely due to him.

As *La Muette* reflects the influence of Rossini, especially in regard to melody, so also *William Tell*, by Rossini, the second opera in the new style (1829), shows the influence of French music, not on fluent Italian melody, but on rhythm, structure, and accuracy of detail.

William Tell is the work of a genius in which Mozart's power is duplicated, that is, of assimilating elements from every school, uniting all into one essentially organic whole without loss of the original imprint. We admire its melodious spontaneity, its sentiment, simple and true, its lightness, local color, and individuality. For that reason it, like *Don Giovanni*, is one of the very few operas which are not the patrimony of one nation alone, but of all, because it realizes ideals common to all.

Rossini had been prepared for contest by his *Moïse* which he had made over, and the *Assedio di Corinto*, but which in spite of their

great merits could not serve as paragons, so that when Tell appeared, the surprise equalled the success.

He who inherited the legacy of Auber and of Rossini was Giacomo Meyerbeer. In recent times, Fashion, who frequently exercises even in music her supreme rights, has selected him as a scape-goat, making him pay to the full for the hyperbolic praises which she formerly heaped upon him. As usual, truth is to be found midway; if it be not just to number Meyerbeer among great men of genius, it is also unjust to deny that he was one of the most fortunate dramatic musicians, and that many parts of his work, especially in *Les Huguenots* and *Robert le Diable*, belong to most potent and genial inspirations. Meyerbeer's principal defect is lack of artistic sincerity. He is master of effect to be obtained by every manner of means, and to this he sacrifices truth and naturalness. He does not follow the inner impulse, but speculates and calculates on the taste of his time, and makes concessions to it. He is eclectic even to excess, but, unlike Mozart and Rossini, unable to combine unlike elements of different schools; therefore his operas do not have the effect of organic works. He is hyperbolic and tries to cover intrinsic poverty by virtuosity of song, by imposing finales and spectacular display. Yet these, his principal defects, should not blind us to his gift of

dramatic intuition, wealth of melody, mastery of means and power in orchestral coloring.

Meyerbeer, although founder of a school and prototype of many later musicians, was not original like Rossini, Weber, and others, nor was his style, of which so much is spoken, individual or special, but it has rather the appearance of a cleverly artificial style.

The cause of the reaction which followed was deeper than believed, and on account of ideals in the modern dramatic opera, radically different from those of Meyerbeer. No longer were these to be found in contrasts without reason, in magnificence of the mass, in bombastic phraseology, but in truth of sentiment and of characters.

Giacomo Meyerbeer (Jacob Beer) was born September 5, 1791, in Berlin, of a wealthy family. Even in 1800 he had already become distinguished as a piano virtuoso and given cause for highest hopes. Having completed his studies with the Abbé Vogler, he tried his success at some of the opera-houses of Germany, but in vain. He went to Italy where Rossini with his *Tancredi* had called forth public applause, and imitated this style, especially in his *Crociato in Egitto*. From Italy he went to France, and there gave his *Robert le Diable* (1831) with unheard-of success. This was followed by *Les Huguenots* (1831), without doubt his most perfect and inspired work, the *Prophète*

(1849), *Dinorah* (1859), and after his death (May 2, 1864) *L'Africaine* (1865).

Jacques Fromental Halévy (1799-1862), author of *Le Juif Errant*, *Guido et Ginevra*, *Charles VI.*, *Le Val d'Andorre*, etc., follows the same principles as Meyerbeer.

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Rossini and the Modern Italian School, by H. S. Edwards.

CHAPTER XIX

GIOACHINO ROSSINI AND THE MODERN ITALIAN OPERA

THE history of music teaches us the importance and influence upon a musician's work of the epoch in which he is born ; not only the material part that is the art itself relating to its means, but also the substance of the work of art. The composer, when by his genius he is not ahead of his times, is a faithful reflection of them, and outer political events, as well as the trend of thought, shape his æsthetic sentiment and ideas giving them an objective resemblance.

The indisputable fact we see again confirmed in Rossini. As Cherubini in his *Wasserträger* expresses ideas of liberty, and is in that work the musician of the Revolution, as Spontini incarnates the Imperial epoch of Napoleon, so Rossini is the author of the Restoration.

The people were weary of wars, of battles, of massacres which had oppressed them like a nightmare ; they longed for peace and its leisure ; they wished to hear no more battle-songs, but sweet in-

sinuating melodies which should make past horrors forgotten; songs which should lull them into unaccustomed enjoyment of quiet, leisure, and peaceful life. Rossini was the one capable of gratifying those desires. His melodies flow limpid, clear and seductive with no other aim than to please for themselves alone. To be sure he often lacks dramatic force and truth, — individuality is often wanting, but for these he substitutes ingenuity and inexhaustible variety, in which celebrated singers of the time found ample field to call forth admiration, for he understood perfectly the mechanism of the human voice and its prerogative. And precisely for this reason, when the times changed and the tocsin of the Revolution again sounded, Rossini's star set, and he, with the intuition of genius, had a presentiment of the times, and in his swan song, the celebrated *Tell*, mounted higher on stronger and more powerful wings.

Gioachino Rossini (born February 29, 1792, at Pesaro, died November 13, 1868, at Passy, near Paris) was a pupil of Mattei in Bologna. Haydn and Mozart greatly influenced his genius, more especially the latter. After writing some works in *opera buffa* style of little importance, his *Tancredi* (1813) made him suddenly celebrated and popular. In fact this opera, although it seems weak and lacking in symmetry to us, showed great progress for the times. To understand this it

suffices to compare it with works of the times. Paesiello and Cimarosa were almost forgotten, and only works of Simon Mayr, Ferdinando Paer and other masters of second rank, were given. Rossini's melodies were more flowing and limpid, his recitatives were more declamatory, less monotonous, a slight tinge of melancholy added to their charm, the *ensemble* portions and the orchestra had more importance, and a healthy love of pleasure breathes through the work making it youthful and romantic. Yet, on the other hand, *Tancredi* contains Rossini's defects in style; not, however, of the Rossini of *Barbiere* and of *Tell*, such as lack of characterization and dramatic truth, lack of harmony between text and music, predilection for form without significance.

Tancredi was followed by many works more or less fortunate; these are unequal in value, some full of charm and spontaneity others careless and insignificant. The best known among these are *Italiana in Algeri* (1814), *Otello* (1816), the third act of which contains Rossini's happiest inspirations, and displays as much truth as he was capable of; *Cenerentola*; *Mosè*; *Gazza Ladra*; *Semiramide*; *Le Siège de Corinthe*; *Conte Ory*. But if in these works it is the typical Rossini whom we meet and who repeats himself, in one (not to speak of *Tell* which stands by itself), in the *Barbiere di Siviglia* (Rome, 1816), we have a master-

piece at a stroke ; a perfect and indestructible work capable of withstanding all fluctuations in taste ; perennial in freshness, inspiration, healthy realism, fun which never becomes grotesque, joyous and hilarious mirth ; and to these are paralleled truth, characterization, dramatic sentiment, richness of color, of rhythm, of detail, and the polish of labor. And when we think that this work, a model of its kind, was written in a very few days, and that after having written *Tell* at the age of thirty-seven, when others are commencing, Rossini withdrew in silence, we involuntarily ask what other masterworks the world might have expected from such a genius.

Among the few works of Rossini which do not appertain to the stage is his *Stabat Mater*, an inspired work but not written at all in churchly style.

The enthusiasm which Rossini's operas called forth everywhere, and the power they exercised over the repertoire of all opera houses — that power to which Beethoven and Weber had to cede in Vienna — inevitably produced results, and especially in Italy the Rossinian opera was the model of most of the works of other composers, who imitated his style but were far from possessing his genius.

Among Rossini's contemporaries and followers it will suffice to mention Saverio Mercadante

(1795-1870), author of *Giuramento*, an opera full of merit, who in a certain sense was in advance of his time; G. Pacini (1796-1867), the happy composer of *Saffo*; Generali, Pietro Raimondi, a celebrated contrapuntist, rival of the early Flemings in feats of harmonic and contrapuntal skill; Nicolò Vaccai, writer of *Romeo e Giuletta*, not forgotten even to-day; the brothers Luigi and Federico Ricci, authors of an *opera buffa*, *Crispino e la Comare*, full of life and comic festivity.

Greater than all these were Vincenzo Bellini and Gaetano Donizetti. Vincenzo Bellini (born at Catania in 1801, died at Paris in 1835; a pupil of the Naples conservatory) wrote his operas in an epoch during which all hopes of the Revolution of July had been succeeded by the prostration of defeat. Profound depression had taken possession of youth, for it had seen all beautiful dreams of liberty vanish away, and had fallen into a state of apathy. Literature was permeated with sentimentality, melancholy, and an elegiac tone. Bellini's delicate nature was naturally inclined to the ideas of the time, and there found a field best adapted to him. In this respect the style of Rossini differs from that of Bellini, however much it may indirectly derive from it.

Bellini possessed a vein of melody which was fluent, touching and melancholy; most of his

melodies are inspired, and bear the impress of true genius. But in predominating traits he becomes frequently monotonous, colorless, and the music lacks energy and force. In *Norma* (1832) his genius took its loftiest flights; a work which in spite of some weak parts, may be placed among masterpieces, — one which contains veritable jewels in expression, melody and dramatic truth. *La Sonnambula* is a lovely idyl, abounding in wealth of melody, charming in touching simplicity and naturalness. In his last work, *Puritani* (1834), the contrast between the author's inclination and the exigencies of grand opera is evident.

In Gaetano Donizetti (born at Bergamo, September 27, 1797, died 1848) we meet an incomplete genius. Endowed with imagination and most fertile inspiration he was unable to judge his work by strict criterions. At the side of loveliest conceits and happiest inspirations we find insignificant and careless parts, so that among all his operas few show unity of style and proportion of parts. His style is eclectic, but the fusion of elements is not natural or spontaneous. He shows the lack of severe studies, of the patience of an artist who writes for the sake of art and not for a profession. Yet all these defects cannot obscure Donizetti's manifold gifts, and although he really may not be a descendant of Rossini, still at times he rises to tragic greatness, and in divinest tones

expresses all human emotions ; in his comic compositions there is also an extreme lightness and delicacy of expression.

Donizetti experimented in both the serious and comic. Among his numerous operas the most fortunate were *Lucia di Lammermoor*, *Lucrezia Borgia*, *L'Elisire d'Amore*, *Don Pasquale*, *La Figlia del Reggimento*, *La Favorita*.

Donizetti's works are gradually disappearing from the repertoire with the exception of some appertaining to *opera buffa*. In these he shows true genius, and they seem written only yesterday, so inexhaustible is the vein of melody, so fresh the rhythm, the naturalness, and the joviality characteristic of the Italian *opera buffa*. His serious operas on the contrary show marks of age, and all seem to belong to one lot, though sublime portions are not wanting in *Lucia*, *Lucrezia Borgia*, and in the first and last act of *La Favorita*.

The epoch of Rossini, Bellini and of Donizetti is also the epoch of great singers. All of these masters had a cohort of artists for interpreters, whose names still live, and who preserved the purest traditions of Italian *bel canto*. At that epoch lived the two Grisi, Persiani, Alboni, Pauline Viadot-Garcia, Malibran, Pasta, Jenny Lind, Wilhelmina Schröder-Devrient, Rubini, Lablache, Tamburini, Roger and Nourrit ; unfortunately such consummate artists as these are not known to-day, possibly be-

cause singing is not now as at one time made so serious a study, possibly because composers are losing the art possessed by their predecessors of writing in that way for the human voice, or else the new exigencies of dramatic song have given a new direction to singing.

Radically different from all that which concerned Bellini and Donizetti was Verdi's mission in the field of dramatic opera.

He is the representative of all the struggles and crises which Italian opera had to pass through in order to free itself from the fetters of conventionality and rise to dramatic truth. From first to last of all his works we meet this progress; each shows a step in advance, a new conquest, until perfection is reached in *Otello* and in *Falstaff*. Old age had no harmful effect upon his work, but on the contrary seemed to purify and refine it.

Giuseppe Verdi (Born at Roncole, near Busseto, October 10, 1813, died at Milan, January 27, 1901) is numbered among the greatest dramatic composers of any time. Even though in his youth he paid tribute to conventionality and effect, yet from the beginning he showed a special individuality, an original physiognomy, which elevated him above his contemporaries. Although perhaps not naturally endowed with the wealth in melody of Rossini and of Donizetti, there is a freedom and breadth in his manner, a power of expression and individ-

uality that stamps him pre-eminently as a dramatic composer. For that reason the dramatic element is his principal gift and in it the pathetic and tragic. The most violent human passions, the most terrible contrasts are expressed with music's most graphic power. It is passionate, throbbing, touching, sometimes virile and impressive, again most soothing and pensively lyrical. Characters in his dramas stand out in relief, act and speak like real men, not as types in the conventional opera. And if in his early works his inspirations are not always the choicest, and sometimes dramatic sentiment is carried to brutality, with progress of time his imagination is purified more and more. Yet the Verdi of *Nabucco*, *Rigoletto* and *Trovatore*, was as loyal to national Italian genius as he was in later works, down to *Otello* and *Falstaff*, and to find traces of Wagner's influence in his last compositions is only fanciful.

Although the plan of separating an artist's work into periods is not desirable and rarely corresponds to truth, yet with Verdi this division and his constant aspiration towards greater perfection is most apparent and characteristic, for no one could place *Nabucco* and *Ernani* beside *Rigoletto* and *Ballo in Maschera*, nor these beside *Aida* and *Otello*. Unusual and admirable is the fact that Verdi, when already old, should give us *Otello*, and a few years after, *Falstaff*, those two

master-works in dramatic music, which would suffice to assure him the palm of immortality, and whose importance for Italian drama is, and will be, decisive ; for it seems to us that in these two works Verdi has established a better model for lyric drama and modern musical comedy than Wagner, whose theories and principles are too personal and connected with his specific genius to be practiced by others. As yet the public has not understood them, but the day is not far distant when their popularity will equal that of *Trovatore* and *Rigoletto*.

In *Otello* and *Falstaff* sentiment and dramatic truth reign supreme. Declamation is perfect, the music emphasizes the action, illustrates it, explains it, completes it without ever interfering with melodic inspiration or the human voice becoming the slave of the orchestra. All the expedients of art are employed without ostentation ; they seem to appear naturally, and combine to form a perfect work of art. The melody winds in and out, spontaneous, rich, inexhaustible, without interrupting the thread of the action, or making concession to public taste or caprices of singers. **Ensemble** portions are by no means excluded, but used when occasion demands ; thus the hearer's æsthetic pleasure is aroused and he is taken captive by the symmetry of parts and their perfect combination.

Verdi's melody, in spite of the process of evolu-

tion which it underwent, has always preserved the same physiognomy. Some characteristic traits are the frequent repetition of the initial notes of a theme, a certain roughness of rhythm, and a vibrating, impulsive manner. He is rarely sentimental, but on the contrary almost always passionate and dramatic. In his latest works passion is purified, loses its impetuosity and becomes deeper. To understand this it will suffice to compare a duet of one of his early operas with that between Otello and Desdemona of the first act, one of the most ethereal conceptions, not alone of Verdi, but of music in general. The essential characteristic of Verdi's music is sincerity. To be sure, he has gone to school to Meyerbeer, but if he learned much from him in wise employment of means, he did not imitate the defects of which we have already spoken; he studied Wagner's works, but they could not influence his specific Italian character.

Verdi's music, too, had political importance. He is the musician of New Italy; his inspirations often express the cry of grief from a people oppressed by foreign rule; his songs stimulated youth to lofty enterprises, and in a certain way contributed to the work of a nation.

His principal works are: Nabucco (1842); Ernani (1844); Macbeth (1847); Luisa Miller (1849); Rigoletto (1851); Trovatore (1853);

Traviata (1853); Un Ballo in Maschera (1859); La Forza del Destino (1862); Don Carlos (1867); Aida (1871); Otello (1887); and Falstaff (1893).

Among some works not written for the stage we will mention his great Requiem (1874), one strong in inspiration, showing a knowledge of effects, written with a seriousness befitting the subject though not adapted for the church because of its dimensions and style. A quartet for strings most intelligently and cleverly constructed; Pater Noster for chorus; an Ave Maria for solo, and finally some sacred pieces: Ave Maria, Le Laudi alla Vergine, Stabat Mater, and Te Deum (1898).

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CHAPTER XX

FRANZ SCHUBERT AND THE NEO-ROMANTICISTS

THE epoch following the death of Beethoven is, in the history of instrumental music, that of the Epigoni. The last word seemed to have been spoken with his last symphony, and the vitality of the symphonic form to have died away. In reality, however, it was not the symphony that was exhausted, for that is susceptible of a thousand transformations as shown by the difference between the symphonies of Haydn and Mozart and those of Beethoven; this period of repose was produced more from emphasis of the formal element rather than the content of the Beethoven Symphony.

The home of the Epigoni has almost always been Germany. The cause of this is not accidental or extrinsic, but inherent in the nation's temperament. Romanticism is the most important element in instrumental music, for in ideality of conceptions its atmosphere is more ethereal than that of dramatic music; and Romanticism, moreover, is the dominant character of the German

nation in distinction from the Latin people, who are inclined to objectivity, to the plastic and antique arts. Subjectivity even with Beethoven reigned supreme, and imagination liberated itself from old forms. He, as well as his successors, follows other rules of orchestration than those of Haydn and Mozart; different instruments are employed, not to obtain musical effects chiefly, and contrasts in color, but to express and individualize different poetic ideas. And so by the way which Beethoven divined and pointed out in his incomparable examples, vast horizons opened to later composers, and that national symphonic style was formed, characteristic of German instrumental music.

The most genial and most inspired of all the followers of Beethoven was Franz Schubert (1797-1828). He was born in a suburb of Vienna. His father was a humble school-teacher, and during Schubert's short life-time he was obliged to struggle with all sorts of privations, nor was he understood by his contemporaries, or esteemed as much as he deserved. But force of circumstance could not exhaust the fountain of inspiration with which he had been endowed. He was a most fruitful composer; his works the promptings of his nature. Posterity has appreciated him, and recognized him as one of the greatest and most inspired writers of the lyric.

His genius was essentially lyrical, and as such he was destined to become the creator of the German *lied*. Before him Haydn, Mozart, and Beethoven had written songs, but for them this field had no importance nor did their work in it correspond to their genius. Schubert established its form in emancipating the accompaniment from the despotism of the song. He could divine the poet's intention and give to it the most adequate musical expression. His music translates the thought more forcibly than the verse or word, hence his songs seem organic and perfect in all their parts. He has melody for all sentiments; poems that seemed least adapted for music become pliant in his hands, and by his transformation surprise with new beauty.

The power of expression, truthfulness, inspiration, wealth of details in his songs are as yet unequalled. The cycles, the Schwanengesang, the Schöne Müllerin, Winterreise, and many of his other songs, are veritable poems which run the gamut of emotions, and in which the union of poetry with music is perfect. The piano part ceases to be simply an accompaniment, but pictures the idea, forms the atmosphere in which the voice moves, aiding it and setting forth in relief the poem's chief thoughts. The songs of Schubert's contemporaries and of later composers compared with his seem colorless and conventional.

His principal gifts were simplicity, clearness, sensibility, so that his work often resembles the fresh and lovely song of the people.

As a writer of instrumental music, his importance is no less. His C major Symphony, the unfinished in B minor, in their spontaneity if not in construction, will ever remain worthy of a place beside Beethoven's greatest; the same might be said of some of his quartets, among which are the great one in D minor, the poetic, inspired one in A minor, and the Quintet in C, — veritable pearls of instrumental chamber music.

Besides, Schubert initiated a new style in piano music, with his Impromptus, Moments Musicales, his marches, and other free forms, thus anticipating the compositions of Mendelssohn and Schumann. He did not succeed in opera, being naturally more inclined to the lyrical. His works lacked fitness for the stage (*Rosamond*, *Alfonso und Estrella*, *Fierabras*, etc.).

Felix Mendelssohn-Bartholdy, born February 3, 1809, in Hamburg, died November 4, 1847, at Leipzig (where he was director of the Gewandhaus), was not endowed with a genius equal to that of Schubert, but has a certain affinity with him because of the lyrical nature of his compositions. Although he belongs to our epoch and is a modern composer not only in manner but in æsthetic inclinations, though his works are a con-

tinuation of Beethoven's last, yet he is formed from Bach, Mozart, and the Beethoven of the second period, of the *Eroica* symphony, of that in C minor, of the *Rassumowsky* quartets, Op. 59, and belongs to the period of transformation.

Mendelssohn's lot was a happy one, for he never knew the bitterness of failure, the struggle for existence, or disappointments. His fortune influenced his works which rarely attain true grandeur or move by powerful contrasts. He had an instinctive gift of sentiment and of form, in which respect he was superior to his contemporary, Schumann. He was abundantly endowed with lovely and refined melody; his music is clear, limpid, and has a soft tinge of sentimentality and melancholy. His originality is open to question. Although his works have an especial physiognomy, this is derived largely from certain figures and characteristic phrases often repeated, amounting to mannerism.

His symphonies (the *Scotch*, the *Italian*) show no step in advance compared with those of Beethoven, unless, perhaps, in more individualization of the poetic idea and greater brilliancy in orchestral coloring. In this he is consummate; his overtures are true poems and musical pictures of incomparable finish, such as the *Hebrides* and *Midsummer Night's Dream*. Likewise is he most successful in chamber music, more especially in

the *scherzi* and *adagi* of his quartets ; in the first, by vivacity of rhythm and lightness of his arabesques, running in and out as merrily as little gnomes and cupids ; in the second, by warmth of expression and inspired melody.

Like all modern German composers, Mendelssohn commenced his career as a pianist, and has enriched the pianoforte's literature with a quantity of works ; among these the Songs Without Words, a style original with him, corresponds to his lyric temperament and somewhat limited horizon. And if some other compositions for the piano are less successful, they belong nevertheless to the best quality of *salon* music, for Mendelssohn never stooped to serve virtuosity alone.

As a song-writer Mendelssohn followed in the footsteps of Schubert whom at times he equals ; some of his songs, including part-songs, belong to his happiest inspirations, and have become the patrimony of the German people.

Mendelssohn has given us, besides, two oratorios (St. Paul and the Elijah), some psalms, among them the great 114th, the music of Racine's *Athalie*, *Walpurgis Night*, music to *Œdipus* and *Antigone*, etc. Although the grandeur of Bach and Händel is not to be found in these works, yet it cannot be denied that the classic spirit of these two mighty ones again lives especially in the St. Paul and the Elijah ; and that he has inspired

with new life the antique form of the cantata and the oratorio, so as to render these two works, — masterly in construction, — the most perfect ones appertaining to an epoch which followed the classic. One of his most successful works is the violin concerto in E minor.

Mendelssohn has been called the Mozart of the nineteenth century, and the comparison is not extravagant because of a certain affinity in the symmetry of their works. But whereas Mozart continually progressed, Mendelssohn remained stationary, and should the Octet and the Midsummer Night's Dream be compared with the last works, the same manner, the same formal perfection, the same lack of profound sentiment, will be seen.

Contemporaneous with Mendelssohn was Robert Schumann (born July 8, 1810, at Zwickau, died July 29, 1856) one of the most inspired and genial musicians of modern Germany, a fantastic, deep nature, a true poet of the piano.

The difference between Mendelssohn and Schumann is great. Schumann is more intimate, more reflective, more profound; he has less control of form, perhaps less mastery of means, but he impresses us more than Mendelssohn because he is more sincere, more spontaneous, and his music seems more instinctive. Schumann is sometimes grotesque, strange, involved, but always genial; he

is more original than Mendelssohn and has fewer mannerisms.

His works reflected his life. In the first, the most fantastic and most genial period, he gave vent to his impetuous fancy, and at that time were composed the Papillons, the Carnival Scenes, the Phantasiestücke, etc.; in these, poetic imagination rules free from all form, and they reproduce his mental life, his impressions, his fancy of the moment. Inspiration is exuberant, the contrasts powerful, the originality surprising; humor dominates, and the sentimental and melancholy alternate with the fantastic. Outlines are indistinct, tints blend and are lost in the background. They are day-dreams, whimsical visions, grotesque inspirations; smiles change to tears without apparent cause.

Then followed a period in which Mendelssohn's influence is shown, and subjectivity gives place to objectivity. Save for flashes, at times the fantastic dies away; form is modified, becoming plastic like that of the classics, outlines are more defined. To that epoch belong works whose formal construction is more perfect, such as the three string quartets, the piano quartet, the quintet, many songs, symphonies, part of the Faust music, the oratorio Paradise and the Peri.

But the transformation is more apparent than real. The forms are the traditional ones, but the

content is new to which equilibrium and symmetry is given by the antique form. After this happy period, the dreadful spectre of insanity begins to appear, at first insensibly ; inspiration is disturbed, the fountain dried, ambiguity takes the place of clearness. The works of this sad time of dissolution — interrupted by some happy and lucid intervals — carry traces of the night that was approaching never again to depart.

While Mendelssohn's works commence to be forgotten, Schumann's star shines more brightly than ever, and with reason, for in his works nothing is conventional or dependent upon fashion. As a writer of songs for one voice or several he is nearly equal to Schubert ; if not in limpidity and freshness, in sentiment and expression, and perhaps greater in identity of his music with the words. The voice has less importance than with Schubert, and frequently the song is simply declamatory ; on the other hand, the importance of the piano is greater ; it completes the poetic idea, illustrating it most beautifully by expressions of sentiment impossible to words. His cycles *Dichterliebe*, and *Frauen Lieben und Leben*, may be placed beside those of Schubert, and remain unexcelled in the literature of musical lyrics.

Schumann's influence is shown also on pianoforte music more than Mendelssohn's, who idealized virtuosity without creating new forms or new effects.

Schumann's Concerto, the *Études Symphoniques*, the sonatas, etc., signalize a new epoch in pianoforte music; to render these worthily it is necessary to give the music not from the fingers but from the mind, or still more from the heart; to be complete master of a technic that is not conventional, that cares not at all for effect, that is not simply the means.

Schumann's symphonies (four) with exception of the Rhine (Op. 97) (one of the most perfect works of the kind after Beethoven) lack at times unity and form but never inspiration and charm of detail. Their instrumentation is less successful, being destitute of character and rather conventional. Nor is such perfection found in his oratorios and cantatas, among which is *Paradise and the Peri*, the scenes from *Faust*, the *Pilgrimage of the Rose*, the music for *Manfred* of Byron. Schumann's essentially lyric genius was not adapted to forms of this kind although all these works contain beautiful pages. His opera *Genoveva* did not meet with success, for he, too, like many modern German composers, showed little inclination for the drama.

Finally his importance as a critic and writer upon musical subjects must not be overlooked. His influence as editor of the *Neue Zeitschrift für Musik* was extraordinary upon the times, and he was unequalled in his writings, which abound with imagination, acumen, and humor.

Mendelssohn and Schumann had many imitators. Those who show Mendelssohn's influence most are William Bennett (died 1875) and Niels Gade (died 1890), who first introduced the northern Scandinavian element into music (overtures, symphonies and cantatas); Ferdinand Hiller (died 1885), an intelligent and productive writer if lacking in charm; while Stephen Heller (died 1888), Adolf Henselt, Adolf Jensen (died 1879), Robert Volkmann (died 1883), T. Kirchner (1823), approach nearer to Schumann. An estimable author of ballads was Carl Loewe (1796-1869).

We saw in Mendelssohn and Schumann the continuation of the classic and romantic school, and we found in both these composers a link of connection with preceding masters. We cannot say the same of a third great musician, Frederic Chopin, who with the above-named exercised great influence on modern instrumental music and especially on that for the piano. Such an assertion of course is not to be taken in an absolute sense, for the works of Chopin cannot be conceived without those of Beethoven and specially of Schubert, Weber and others; notwithstanding this, Chopin's manner is so personal, so marked his individuality, that our opinion is justifiable.

He has been called the soul of the piano. Great orchestral forms were beyond the control

of his genius, and sometimes in the sonata and concerto there is wanting unity, symmetry and clever thematic development; yet in smaller forms he takes rank among the highest, as in his preludes, mazurkas, the polonaise, ballads and nocturnes, attaining sometimes, as in his Scherzi, tragic grandeur. His compositions are true musical poems and have no need of programs to transport to the realm of dreams. Even his arabesques and flourishes contain germs of thought, and are not occasions for virtuosity only, so that the Studies (*Études*) contain some of his loveliest inspirations. He combines German harmonic wisdom with the melancholy and the sentimentality of the Slav, the elegance and rhythmic variety of the French, and the fluent melody and clear outlines of Italian music. He can touch the tenderest chords, is romantic, chivalrous, passionate, elegant, fantastic, and never falls into the trivial or commonplace. Born of a French father and Polish mother his music reflects the character of both these nations; in it there echoes a cry of grief from his oppressed country, sad memories of past times, a lament for liberty. His nature was sensitive and delicate, he was unequalled as a pianist, but withdrew early from public life and lived almost always at Paris, where he died while still young of a subtle malady (1809-1849).

Schumann's last writings, in the *Neue Zeitschrift für Musik* in Leipzig, refer to Johann Brahms (1833-1897).

"I have often felt," he writes, "that one should come who, without undergoing the process of development, would be the expression of his times. And he is here, a youth around whose cradle all the graces and heroes watched. His name is Johann Brahms." This prophecy has been fulfilled in a large degree. The works of Brahms have little by little conquered all hearers and are worthy of immortal fame (symphonies, concertos, quartets, quintets, the *Deutsches Requiem*, trio, songs, sonatas and choruses).

The first works are pre-eminently romantic, but he who studies them attentively finds other elements, such as the popular song, the Protestant choral, and the thematic art of Bach; hence the essentially German character of his music and that impress of austerity which makes it strong and sane. Brahms' melody is very original and results, not only from the melodic thread itself, but from special combinations of rhythms and harmony, and from polyphony.

His work is based upon that of Bach and Beethoven of the last period, and he, with Wagner, is the modern musician who has exercised the greatest influence upon the music of our times. His *Deutsches Requiem* is certainly one of the most

powerful works written since Bach's Passions or the oratorios of Händel. His four symphonies show that no one can penetrate as he, into the secrets of Beethoven's mind. But unless studied with zeal and earnestness the beauty of Brahms' music will not be disclosed. He who can penetrate into its depths will find continually new treasures that at first were hidden and unobserved.

To the general public he is more accessible in his songs, some of which are as widely diffused as those of Schubert (Sapphic Ode, serenade, etc.). Robert Franz (1815-1892) bears a certain affinity to him in this branch. His songs (more than three hundred) are worthy, by their perfect union of music and words and their profound expression, to rank among the best.

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CHAPTER XXI

REVOLUTIONISTS OF THE ART

OF all the musical revolutions and reforms which in the course of centuries we have met in music's history, none, excepting the Florentine of the seventeenth century, has the importance of the one initiated by Richard Wagner in dramatic, and Hector Berlioz in instrumental music.

After Beethoven's death it seemed as if the development of instrumental music was complete, and that to go beyond the limits established by him would be impossible. And in fact, succeeding German masters, though they enriched details, found no new forms nor opened new horizons, being content to follow in his footsteps. The one who broke through traditional forms by adopting one entirely new was Hector Berlioz. He is *par excellence* the initiator of program music, his chief aim being to express more faithfully than possible, not only a thought, a poetic idea in general, but its accompanying action in detail. This system led to absolute liberty of form but also to the

danger of going beyond music's limits. And in fact with one step more we find ourselves in the field of opera, from which some of Berlioz's works differ very little. Yet many times the intrinsic value of Berlioz's musical thought does not correspond to his poetic conceptions, his infinite richness in variety of means, to beautiful coloring, and instrumental effect. His was an exaggeration, almost a caricature, of Beethoven's style, and in spite of some very happy and delightful moments we are frequently left quite unsatisfied by the lack of unity in his works. No one before him could draw from the orchestra as he such bewildering, surprising effects; he dazzles us with these, and impresses us by the magnificence of his means; but, on the other hand, he succeeds very few times in touching us by some simple, inspired melody, so that his works, stripped of their brilliant orchestral coloring, seem lacking in inspiration, grotesque and strained in many parts, and, as far as melody is concerned, frequently even commonplace.

Berlioz bears a startling resemblance to Victor Hugo. Both have a predilection for the grotesque and ugly in art, and delight in representing it. But while Hugo was often a perfect workman, Berlioz's will was greater than his power; the one does not correspond to the other. He can frequently deceive us by the elementary force of vocal means, yet he (strange to say, yet a fact repeated after-

ward by nearly every writer of descriptive music) who selected poetic ideas for his works is one of the most realistic musicians, unaware of the æsthetic potency of form. One of Berlioz's merits was that of giving greater unity to the symphony's parts by a dominating theme (*idée fixe* in the Symphony Fantastique, the viola theme of Harold) which he continually varied and knew how to transform in a dramatic-psychological manner. But whatever may be his merits it should not be forgotten that the new musical movement was initiated by him, and that Wagner's reform in the drama, also, is largely based upon the same principles which Berlioz vindicated.

Hector Berlioz (born December 11, 1803, at Côte St. André, died March 8, 1869, at Paris) had a stormy life filled with hardships. Obligated to struggle against the will of his parents in order to give himself up to music, and afterward battling for existence, he obtained the Prix de Rome and spent two years in the Eternal City, where he wrote his symphonic poem, *Romeo and Juliet*, and *Harold in Italy*, both rich in lovely conceptions, incomparable in poetic color. But the French did not understand these works, nor his impressive *Damnation of Faust*, nor the *Épisode de la Vie d'un Artiste*, the work which won for him Schumann's admiration and sympathy; only now in tardy admiration they try to remedy the injustice

of ignoring and neglecting one of the nation's greatest musicians.

Therefore he turned his face toward Germany, a country better able to understand him; there he gave his works, often under his own direction, and they aroused the greatest interest, often enthusiasm, so that in Germany he found his first and most devoted partisans. Besides the above-named works Berlioz wrote several overtures, among which the best known are the *Francs Juges* and *King Lear*; a *Requiem* in which impressive orchestration corresponds to a mighty conception, equal, as it were, to one of Michael Angelo; the oratorio *L'Enfance de Christ*; *Benvenuto Cellini* with its beautiful overture; *Les Troyens*, *Béatrice* and *Bénédict*. Berlioz was also a distinguished writer on musical subjects and clever critic; he has left a treatise upon instrumentation which is a model of its kind.

For years Berlioz's work remained without fruit in France, and only long afterward were his ideas accepted in part by later composers, and the way continued which he had pointed out. His influence upon instrumental music was almost entirely external, inasmuch as he is originator of many of those fascinating orchestral effects in use to-day, happy combinations in tone and color, while the artistic bent, because it passed beyond music's limits, could not become the standard of many.

He was in a certain way Wagner's precursor, and if Wagner had a greater number of followers, and his ideas were more widely diffused, that may be accounted for by the greater attractiveness of the drama and the ideas relating to it.

Richard Wagner was born May 22, 1813, at Leipzig, and died February 13, 1883, at Venice. After having completed his musical studies and education in his own country, he composed in 1832 that symphony rendered at the Liceo Marcello, in Venice, in 1882, which shows us that he was then under the influence of the classics. The following year he produced a romantic opera, *Die Feen*, at Würzburg, and in 1834 assumed the post of director at Magdeburg. At Riga, where he filled the same office, he commenced to write *Rienzi*, which he wished to produce in Paris, and having finished it, went there in order to have it accepted at the opera-house. But in spite of the powerful patronage of Meyerbeer the doors of that theatre remained closed for him, and then commenced the saddest time in life for the young composer, — one filled with disappointments and material privations. Others not possessing his indomitable will would have been lost in the vortex of Parisian life. He, on the contrary, worked on, labored faithfully, relying upon his powers, and conquered. His *Rienzi*, accepted at Dresden, was produced in 1842 with immense success. In

1843 the *Fliegende Holländer*; in 1845, *Tannhäuser*. Meanwhile the stormy times which led to the revolution of 1848, in which Wagner was drawn and compromised, approached. Condemned and banished, he fled to Switzerland, where in the quiet of the mountains, far from rumors of the world, he meditated those problems of reform which he had long been studying, and published most of his writings: *Die Kunst und die Revolution*; *Das Kunstwerk der Zukunft*; *Oper und Drama*. In these his new theories are expounded and justified.

In the first he pictures the artistic conditions of his time and compares them with those of Greece. Greek art was an expression of national life, while the æsthetic principle of modern art is simply diversion. In *Das Kunstwerk der Zukunft* (the art of the future) he declares that it should be one born of the union of all arts. In the drama, poetry and the dance (mimic art) should combine with the plastic and decorative arts to form an organic whole. In *Oper und Drama* he criticises the opera and declares it false art, for the means of expression (music) becomes the end, and the end (the drama) becomes the means. True dramatic melody is that which emanates from declamation and not that which exists by itself independent of the word.

In 1850, Liszt produced *Lohengrin* at Weimar,

and became the warmest partisan, the most devoted and faithful friend of that master who, during the hard years of exile, at times discouraged and disappointed, at others full of hope and faith, wrote his grand Trilogy of the Nibelungen Ring, also Tristan und Isolde. Finally, in 1864, the noble and chivalrous King of Bavaria, Unhappy Ludwig, summoned him to his court, where Tristan was given in 1865, and Die Meistersinger in 1868. The first stone of the opera-house at Bayreuth was laid in May 22, 1872, thus realizing the master's dream, and in August, 1876, Der Ring des Nibelungen was given. The last work of Wagner was Parsifal (July 26, 1882).

Wagner's importance in the history of German national culture equals that of Sophocles and Æschylus in Greece. Before him German opera with the very fewest exceptions was lacking in aims, style, and ideals. After the operas of Weber and of Marschner one might say that every German opera was wanting in dramatic sentiment, power, and unity, and none rose above mediocrity.

Wagner's supreme principle is dramatic truth, and he follows it more faithfully and with greater success than Gluck. To this he sacrifices everything. The action must not be interrupted by arias, duets, ensemble portions, for convenience of the musician, — hindering the progress of the drama. Music must not be, as usual in the opera,

absolute master, but become co-ordinate to the exigencies of the drama. In it melody (endless) must flow on uninterruptedly, now confided to the singers, now to the orchestra. And it should cease to be an accompaniment of the voice merely, in order to become an expression of sentiments impossible in words, an accompaniment of the action which explains and illustrates the text, which completes it, and, like the chorus in ancient Greek tragedy, becomes the interpreter of it. His use of a leading theme (*Leitmotif*) in the orchestra is characteristic; that is, portions of melody capable of manifold transformations, which serve to explain facts, emotions, and more seldom persons; these return constantly, appearing or disappearing according to the situation, the impression, or the emotion which they explain; traces of such motives may be found in *Don Giovanni*, *Weber*, and others.

Wagner preferred to take his subjects from mythology or mediæval legend, because therein man is found in primitive nature, free from conventionality. As a dramatic poet he had more detractors than as musician, but criticism of his works is justifiable only as relates to the language which often is contorted, far-fetched, archaic, even unintelligible; not to the dramatic action itself, for many of his works possess literary value by reason of their imagination, truthfulness of character, and

wisdom shown in proportion of parts. His favorite theme was redemption by love (*Der Holländer*, *Lohengrin*, *Tannhäuser*, and *Parsifal*).

Wagner's work was so complex that it is difficult to speak of the specific musical element. Study of it proves that he possessed the gift of melody in a large degree, and when he desired could write the most inspired melodies, as shown not only in his first works but in all, even in the very last. Indeed, intensity in sentiment, harmonic richness, variety in rhythm, are shown in such a continuous ascending degree that the aridity and abstruseness in some parts of the *Trilogy* and *Die Meistersinger* may be ascribed rather to an exaggerated devotion to principle than to any decline in Wagner's genius. Wagner's defects (and even his most devoted partisans would not deny that his work is not perfect) are more felt by the Italians than by his own countrymen. The greatest is a lack of that simplicity and ingenuousness special to genius. He formulated a system, and followed it even when it became pedantry, and music would fain break the bonds which chain it. Wagner is a genius but complex, and formed in part from reflection. Wishing to characterize and emphasize all, he often ends by becoming tiresome and destroying the whole effect. Never was he so inspired as when he forgot his principles and systems, and this not only in his first works,

but also in the *Meistersinger*, in *Tristan*, and in *Parsifal*.

No one had warmer admirers than Wagner and none more bitter enemies. The struggle which commenced so many years ago still endures, but at present his adherents have the ascendancy. Whatever may be the opinion held as to his work, it is useless to-day to detract from it, or to deny that it is based largely upon true and justifiable principles.

Among the numerous followers of Wagner no one was more faithful, more sincere, more disinterested than the great pianist Franz Liszt, and it is in great part due to him that Wagner's dramas became so speedily known and his theories so widely diffused.

Franz Liszt was born October 2, 1811, died July 31, 1886; he was Hungarian by birth, a pupil of Carl Czerny, the celebrated pedagogue, and in 1823 commenced those artistic voyages which won for him fame as a favorite pianist. After some years of sojourn in Paris he continued his travels until 1847, calling forth everywhere unheard-of fanaticism and enthusiasm. In 1847 he accepted the post of director at the opera-house in Weimar, where he remained until 1861. During that time he was prodigiously active, and Weimar became a musical centre; to it youthful musicians hastened, many of them be-

came his pupils and to-day number among Germany's best musicians. Works of music's new school — dramatic as well as instrumental — were given with the greatest possible accuracy, and æsthetic problems were written about and studied.

It was at this epoch that Liszt wrote many works which identify him with innovators in instrumental music, such as the Symphonic Poems, his symphonies, Dante and Faust, Missa Solennis, etc. In these Liszt accepts the principles of Berlioz and of Wagner, transporting them into the field of instrumental music. Piano compositions of this period also differ from those preceding them, and are rather musical passages, poetic impressions, than absolute music.

In 1861 Liszt left Weimar and went to Rome, following the impulse of earlier times in dedicating himself to sacred music, and there remained until 1870. Afterwards he lived in Pesth and Weimar, gathering around him an elect company of young scholars. Those were fruitful years also, and among his numerous works of the time were the oratorios Christus, Saint Elizabeth, and the Ungarische Krönungs-Messe.

Liszt as a composer was certainly inferior to Liszt as pianist. Those who never had the good fortune to hear him at the piano, cannot imagine the Titanic power, the passion, the sweetness of his productions. No other pianist is to be com-

pared with Liszt because he far surpasses all and in Paganini only may his equal be found. Both completely fascinated the public which seemed subjugated as if by some mysterious power.

The orchestral works of Liszt (twelve symphonic poems and two symphonies, Dante and Faust) follow the same direction as those of Berlioz. But while up to a certain point the latter retains the symphonic form, Liszt frees himself entirely from it and creates one that is more adapted to the poetic idea. Both Liszt and Berlioz use purely material means such as dynamic instrumental effects instead of true ideas. Liszt's principal defect is bombast and rhetoric, used often to mask inward poverty and the want of true inspiration. He has not the simplicity of genius but is a reflective nature and pre-eminently eclectic. In spite of this his importance in modern instrumental music is very great, for he opened new paths and discovered new forms which are better adapted to newer times than the old ones.

He was an innovator also in sacred music, in which he tried to fuse antique art with modern, and to create a new style ; his principle, without doubt just, was, that it is impossible to return to art's beginnings and ignore the conquests of centuries in church music, if artistic emancipation does not remain a dead letter and correspond to the time's need.

Liszt was also a brilliant and fantastic writer of musical subjects, and with his pen fought for his ideals and the principles of his friend Wagner.

The piano school of to-day recognizes him as its greatest master and owes many novel effects to him as well as progress in technic.

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¹ This is translated into English by G. Ainslie Hight and revised by the author

CHAPTER XXII

THE MODERN MUSIC DRAMA

THE limits placed by necessity upon this manual permit us to treat the music of to-day only very briefly. Such narrow limits are the more necessary and desirable in a history not intentionally critical, inasmuch as it is always difficult to preserve objectivity in judgment of contemporaneous works.

But before speaking of these it is necessary to call to mind some composers who too had their days of fame, and who shone for a time as stars of second magnitude, at times imitating earlier masters, at others the works of their contemporaries.

Lauro Rossi (1812-1885) at first wrote comic operas (*Il Domino Nero*, *La Figlia di Figaro*, etc.), then dedicated himself to grand opera (*Contessa di Mons*, *Cleopatra*, etc.). He was a true Epigone of talent, scholarly, but devoid of originality. Antonio Cagnoni (1828-1896) and Enrico Petrella (1813-1877) were often inspired, especially in comic opera (*Don Bucefalo*, *Papà Martin*, *Le Precauzioni*, *La Contessa d'Amalfi*), which

contain most beautiful pages, worthy of the early Neapolitan school. Petrella is careless and incorrect, but rich in expressive melodies (Ione).

Carlo Pedrotti (1817-1893) (Fiorina, Tutti in Maschera, etc.) and Emilio Usiglio (1841) (Educande di Sorrento, Donne Curiose) are, with the young Luporini, the last representatives of the Italian *opera buffa* which unfortunately seems to be dying out. The Ebreo of Giuseppe Apolloni (1822-1889) is also not entirely forgotten.

One of the most highly esteemed musicians of our epoch was Amilcare Ponchielli (1834-1866) (Promessi Sposi, Lituani, Gioconda, Figliol Prodigio, Marion Delorme, etc.). He was melodious, spontaneous, understood well how to control the mass, but rarely inspired and original. His style was eclectic and gravitated especially towards that of Meyerbeer. Filippo Marchetti (1835) had great success in Italy with his Ruy Blas (1868), but was unable to add to it in other works. Alfredo Catalini (1854-1893) (Edmea, Dejanice, Wally Lorely), a fine musical nature, had lovely and charming inspirations. Francesco Faccio (1841-1891) also attempted, with little success, theatrical parlance (Profughi Fiamminghi, Amleto).

Arrigo Boito occupies an exceptional position in Italian Music. He was born 1842 and is the strongest and most genial of living masters; his Mefistofele (1868) is, after Verdi's last works, the

most important among those written in the last thirty years, and as yet has lost none of its freshness. Melody, harmony, instrumentation, all, in this work declare a special and original individuality. Boito is a true poet not only in words but in music, sometimes marvellous in expression and dramatic power. He was the first to adopt the theories of Wagner, but he was quite capable of preserving national traits. His long voluntary silence surely is not caused as was Rossini's, and we are confident that his *Nero*, so long awaited, at length promised, will show great strides in advance.

Italian masters of our own day follow other paths. The chief defects of the new school are first of all a lack — almost general — of true national character; mannerism takes the place of individuality. Hence a family resemblance derived from proceedings common to all these masters, — certain special idioms beneath which they try to mask inner poverty. Their style, if such it may be called, seems a mosaic. We find in it reminiscences of Verdi, Wagner, Meyerbeer, Bizet, Massenet, and others, but very seldom any special physiognomy. They are masters of the art of instrumentation, well know those effects which move the masses, and use them without greatly caring for artistic preoccupations. Yet it cannot be denied that some of these young writers have

great talent and a true disposition for dramatic music, and it is to be hoped that after this period of uncertainty has passed, an improvement may be shown in Italian opera, which in spite of croakers, is not yet dead.

The most noted of all is Pietro Mascagni (1863), author of the fortunate *Cavalleria Rusticana*, a work full of dramatic fire and rich in Italian melody. But if Amico Fritz showed no retrogression, and if it be true that Guglielmo Ratcliff has most happy moments, it is also undeniable that other works have added no new leaves to his easily-won laurels (*Rantzau*, *Zanetto*, *Silvano*, *Iris*, *Maschere*), that his style has become far-fetched in strange harmonies, and that he has given us nothing new or original.

The same might be said of Ruggiero Leoncavallo (1858) perhaps of more ability than Mascagni but less inspired and original (*Pagliacci*, *Medici*, *Chatterton*, *Bohème*, *Zaza*).

Giacomo Puccini (1858) is to-day, doubtless, the most popular Italian writer (*Edgar*, *Villi*, *Mannon*, *Bohème*, *Tosca*). He owes his fame especially to *Bohème* in which melodic richness and fine individual traits are not lacking. Puccini is melodious, passionate and accurate, but too great a lover of effect and the expedients for success, an inheritance from the antique school, a sin, as it were, of atavism. He, like the others, has a ten-

dency to alter concords without reason, seemingly an obsession of the young school.

Other writers more or less known are : Umberto Giordano (1867) (*Mala Vita*, *Andrea Chénier*, *Fedora*) ; Pietro Floridia (Maruzza, *La Colonia Libera*) ; Spiro Samara (1861) (*Flora Mirabilis*, *La Martire*) ; Antonio Smareglia (1854) (*Il Vassallo di Szigeth*, *Cornelio Schütt*, *Falena*) ; Gaetano Coronaro (1852) (*Festa a Marina*, *Claudia*) ; Tasca, Galeotti, Buongiorno, Spinelli, Panizza, etc.

Alberto Franchetti (1860), a learned and accurate musician, stands apart from the new school up to a certain point (*Asrael*, *Christoforo Colombo*, *Fior d'Alpe*, *Il Signor di Pourcegnac*).

French opera during the second half of the last century was represented by Charles Gounod (1818-1893) (*Faust*, *Romeo and Juliet*, *Polyeucte*, *Le Tribut de Zamora*, etc.) ; George Bizet (1838-1875) (*Carmen*, *Les Pêcheurs de Perles*, *Djamileh*) ; Ambrose Thomas (1811-1896) (*Hamlet*, *Mignon*, *Francesca da Rimini*) ; Jules Massenet (1842) (*Le Roi de Lahore*, *Hérodiade*, *Le Cid*, *Thais*, *Esclarmonde*, *Manon*, *Werther*, etc.) ; Camille Saint-Saëns (1839) (*Henri VIII*, *Ascanio*, *Samson et Delilah*, etc.) ; Victorin de Joncières (1839) ; Emmanuel Chabrier (1814-1894) (*Gwendoline*) ; Reyer (1823), and finally among Wagnerians, Alfred Bruneau (1857) (*Le Rêve*, *Attaque au Moulin*, *Mes-*

sador, L'Ouragan); Vincent D'Indy (1851) (Fervaal) and the impressionist Gustave Charpentier (1868) (Louise).

French grand opera of to-day has lost almost entirely the national imprint, and become the humble handmaid of Wagnerian theories.

French masters of opera comique during the nineteenth century were, beside Daniel Auber, already mentioned, François Boieldieu (1775-1834) (Jean de Paris, La Dame Blanche, Le Chaperon Rouge); Ferdinand Hérold (1791-1833) (Zampa, Le Pré aux Clercs); Adolphe Adam (1803-1856) (Le Postillon de Longjumeau); Albert Grisar (1808-1869); Aimé Maillard (1817-1871); Victor Massé (1822-1884) (Paul et Virginie, Le Noces de Jeannette); Leo Delibes (1836-1891) (Le Roi l'a Dit, Lakmé, Deux vieilles Gardes, Coppélia, Sylvia); E. Lalo (1823-1892) (Le Roy d'Ys).

Opera comique died out during the last ten years, being almost entirely substituted by the operetta which in its turn waned. Most noted representatives of this were: Jacques Offenbach (1819-1880); Florimond Hervé (1825-1892); Charles Lecocq (1832); Robert Planquette (1840); Edmond Audran (1842); André Messager (1853).

German opera prior to Wagner numbers beside the four already mentioned: Conradin Kreutzer

(1780-1849) (*Das Nachtlager in Granada*) ; Otto Nicolai (1810-1849) (*Die lustigen Weiber von Windsor*) ; Gustav Lortzing (1801-1851) (*Czar und Zimmermann*, *Die beiden Schützen*, *Undine*, etc.) ; Frederick Flotow (1812-1883) (*Marta*, *Stradella*, etc.).

Simply Epigoni of Wagner are later and modern writers, with the exception of Carl Goldmark (1830) (*Die Königen von Saba*, *Merlin*, *Das Heimchen am Herd*).

They servilely imitate him and copy his manner without possessing his genius. Almost every one lacks the specific disposition for the drama, and a melodic vein, for which they substitute a fastidious style, and a certain finish in orchestral effects. One of the first by right of age and of talent was Peter Cornelius (1824-1874) (*Der Barbier von Bagdad*, *Cid*, *Gunlöd*). The most noted among the others are: Alexander Ritter (1833-1896), Carl Gramann (1842-1897), August Bungert (1846), Wilhelm Kienzl (1857), Eugene D'Albert (1864), Felix Weingartner (1863), Richard Strauss (1864), Siegfried Wagner (1869), Max Schillings (1868), and finally, Engelbert Humperdinck (1854), composer of the nursery tale, *Hänsel und Gretel*, in which the popular *lied* alternates with the rhythm of *Die Meistersinger*, and which owes its clamorous success in Germany more to the public's satiety of the

Wagner formulas than to the intrinsic value of the work itself.

All these musicians seem paralyzed by the genius of Wagner, who is the most dangerous of all models because one of the most individual musicians of any epoch. They (Strauss, Schillings) do not only concentrate all the importance in the orchestra to the damage of the melody sung, but voluntarily renounce melody, heaping discord on discord, and constantly break the thread of discourse.

The representatives of German operetta, which, though it has an affinity to the French, is yet more deprived of style because filled with simple dance tunes, are: Franz Suppé (1820-1895), Johann Strauss (1825-1889), Carl Millöcker (1842-1899), Carl Zeller (1842-1898), etc.

One cannot speak of a national English opera, for it has always been an imitation of one school or another. The best known English writers are: Vincent Wallace (1814-1865) (*Maritana*); Michael Balfe (1808-1870) (*The Bohemian Girl*); George MacFarren (1813-1887); Arthur Sullivan (1842-1900) (operettas); Alexander Mackenzie (1847); Charles Stanford (1852).

Russian opera is of far greater importance. Michael Glinka (1804-1857) was in the beginning dominated entirely by the Italians (Galuppi, Sarti, Cimarosa), but afterward the first to intro-

duce the element of national melody (*Life for the Czar, Russlan, and Ludmilla*).

Wagner's influence commenced to show in the works of Alexander Dargomiski (1813-1869) (*Russalka*); Alexander Seroff (1820-1871) (*Judith, Rogneda*), and Modest Mussorowski (1839-1881), though the Russian character remains true to the melody.

The same principles are followed by Alexander Borodini (1834-1887), Cesar Cui (1835), Nikolai Rimsky-Korsakoff (1844). In works of Anton Rubinstein (1829-1894) (*Nero, Feramors, Die Maccabäer*), and Peter Tschaikowsky (1840-1893) (*Eugen Onegin, Mazeppa, Joland, etc.*) national character is not prominent.

Bohemian opera is a branch of the Slav opera. Its most noted authors are: Smetana (1824-1884) (*Bartered Bride, Dalibor, Libussa*); Anton Dvořák (1841) (*Dimitri, Symphony from the New World*); E. Napravnik (1839); Zdenko Fibich (1859-1900), etc.

Among Scandinavian authors of opera are, Emil Hartmann (1805-1900), Andreas Hallén (1846), August Enna (1860), etc.

A Spanish school of opera or a Portuguese does not exist. After Vittoria, Morales, and F. Guerrero, the music of these countries had no more importance in the history of music, and they were contented to produce simply zarzuelas (*operettas*).

Only an ephemeral success in other lands did the opera of Tomás Breton have (*The Lovers of Teruel*). However, an exception must be made of Philip Pedrell (1841), a most learned student of music, the author of a *Trilogy of the Pyrenees*, of which only a fragment is known. Marc Antony Portugal (1762-1830) and Carlos Gomez (1839-1896, Brazilian) (*Guarany*, *Fosca*, *Salvator Rosa*, etc.) belong entirely to the Italian school.

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CHAPTER XXIII

CONTEMPORANEOUS INSTRUMENTAL MUSIC. SINGERS, VIRTUOSI, AND WRITERS OF THE HISTORY OF MUSIC

GERMANY is without doubt the nation which occupies the first place in instrumental music.

Among its representatives those who are more or less conservative are: Johann Raff (1822-1882), pre-eminently an eclectic nature, who forms a link of connection between the classic school and the new one of Liszt and Berlioz. But the fusion of traditional form with descriptive music was not successful in his works, which are gradually passing from the repertoire (symphonies, *Im Walde*, *Leonore*, chamber music, oratorios, etc.).

Felix Draeseke (1835) is a healthier and stronger writer, though abrupt and rough, so that in spite of his merits he has never been able to win the public (symphonies, quartets, *Requiem*, *Christus Oratorio*).

Max Bruch (1838) is one of the best known authors, especially for his first violin concerto and

many cantatas (Frithof, Ulysses, Achilles, Das Feuerkreuz, etc.). He writes with abundant if not the choicest melody and a perfect knowledge of choral effects.

The same might be said of Joseph Rheinberger (1839), a most productive and learned composer but rarely inspired. Carl Reinicke (1824), Solomon Jadassohn (1832-1902) and Frederick Kiel (1821-1885) hold fast classic traditions but rarely rise above mediocrity. Other noted musicians are: Heinrich Hofmann (1842), Johann Huber (1852), Frederick Gernsheim (1839), Heinrich Herzogberg (1843-1900), Moszkowski (1854), Nicodé (1853), Xaver Scharwenka (1840), Scholtz (1845).

All these composers, many of whom still live, are not representatives of instrumental music's latest phase.

Its representatives are Anton Bruckner (1824-1896) and Richard Strauss (1864).

Bruckner (eight symphonies, masses, quintet, *Te Deum*) was the first to employ Wagner's style in purely instrumental music. He resembles that master in melody, instrumentation, and employment of modern polyphony which is quite different from the classic. His nature is ecstatic, impulsive; inspiration is very unequal and spasmodic; his works are inorganically conceived, but they never lack sincerity. Bruckner is an incomplete genius,

lacking musical logic. Though at first unknown and neglected, now there commences an epoch of exaggerated enthusiasm for his works (the fourth and seventh symphony) by the Wagnerian school. In spite of all the revolutionary elements in his music, Bruckner remained faithful to the traditional form of the symphony.

Richard Strauss, on the contrary, after his first works endeavored to free himself from all restraints of form; he gives himself up entirely to program music, not selecting, however, descriptions of things or events but inward and spiritual sensations. Amply endowed with the gift of melody he is also consummate as a master of instrumentation, and as such surpasses Wagner, Berlioz, and Liszt. He can extract the most novel effects from instruments, and has a happy instinct in their combinations. But in his works music becomes the program's slave by his attempt to illustrate that program, latent or declared, more faithfully than possible (Don Juan, Macbeth, Don Quixote, Also sprach Zarathustra, Heldenleben, etc.). Strauss is one of the greatest humorists in music and a genial artist without doubt, especially in his lyrics, but belonging to the epoch of decadence of which the first symptom has always been extreme refinement in labor.

Followers of Strauss are Gustav Mahler (1860) and Felix Weingartner, the latter of whom seems,

in his latest works (two symphonies, quartets), to have changed his course and to have gone back to earlier forms. One of the most inspired, modern lyric artists is Hugo Wolf (1860), unfortunately condemned to silence in youth by an incurable disease.

Our epoch is distinguished from others by the prominence of national schools. This tendency to introduce elements of popular melodies into instrumental music is a specialty of Northern and Slav nations. Niels Gade, among the first Scandinavian national artists, was followed by Edvard Grieg (1843), a true poet, inspired and individual, though at times extreme in his harmonies (quartet, concerto, sonatas, songs, etc.) ; Severin Svendsen (1840) (symphonies, rhapsodies, concertos, etc.) ; Emil Hartmann, both father and son ; Christian Sinding (1856), to-day the strongest and most productive composer of the North (symphonies, concertos, quintets, etc.).

The Bohemian school is distinguished by Friedrich Smetana (1824), a musician of true genius, a follower of Liszt's principles (symphonic poems, quartets) ; Franz Bendel (1833-1874) and Zdenko Fibich (1850). The most gifted and important of all is Anton Dvořák (September 8, 1841), without doubt the most imaginative among living musicians (symphonies, quartets, symphonic poems, *Symphony from the New World*).

National music is his basis, and in this style he acquires constantly new force and greater richness. Not so profound as Brahms and with less knowledge, he is certainly more melodious, more within reach of the public, more sympathetic, more spontaneous. Until within a few years he was faithful to traditional forms, now he inclines to descriptive music. His chamber music ranks among the most perfect work of this kind after that of the classics.

The Russian school is pre-eminently a national one. It is distinguished from all others by influence of the Orthodox Slav church music and by an Oriental element in rhythm and melody. Initiated by Glinka (*Kamarinskaja*), it is divided into two parts: one, those who write music essentially national; the other, those who try to conciliate Russian with international music. To the last belong Anton Rubinstein and Peter Tschaikowski (1840-1893). The first, a most fruitful writer, was unable to attain perfection in any of his works because of the unequal value of their component parts; for example, the *Ocean Symphony* and the *Dramatic Symphony* contain beautiful parts worthy of a great master, but likewise weak ones, which destroy the effect obtained and leave us discontented. In fact, he is only one of the *Epigoni*, who, though using the forms of Beethoven, lacks true creative force. For that reason to-day he is

almost forgotten with the exception of some truly inspired songs.

Tschaikowski is more modern, more sincere, however bizarre and less master of form. His chief merit was that he maintained the symphonic form, made it dramatic and inspired it with new life. The best known and admired among his symphonies to-day are the Pathetic and the Fifth in E minor. His other works have not been retained in the repertoire because of their unequal value, prolixities, and grotesqueness in rhythm and in structure.

The Neo-Russians are direct descendants of Berlioz and Liszt. But though they imitate these composers in form and intentions, their content is decidedly national. The specific Russian element gives their music an exotic tint which, because novel, interests us, and their compositions display abundant novelty in melodic design, modulation, and more especially in rhythm. The most noted of these impressionists, all masters of the art of instrumentation and excellent contrapuntists, are: Nikolas Rimsky-Korsakoff, Sergius Taneyeff (1856), Alexander Borodine (1834-1887), Cesar Cui (1835), Mily Balakireff (1836), and finally, Alexander Glazounow (1865), the most promising and productive of all, who showed even in his first works, absolute mastery of means.

Modern instrumental music of Latin nations does not attain the standard of German countries.

In France and especially in Italy public interest inclines almost entirely to the opera, and only within the last few years has there been a sensible awakening to symphonic music.

Berlioz was an exceptional apparition for the France of his time. For years his works were unknown and neglected. Another musician who seemed out of place in his country was George Onslow (1784-1852) who wrote a great deal of chamber music, well done and not lacking in interest to-day though unequal in value. Among modern writers are: César Franck (1822-1890), Benjamin Godard (1849-1895), Eduard Lalo, Vincent D'Indy, P. Hillemaicher, C. Widor, etc. Above all rises Camille Saint-Saëns, among the first to imitate Liszt with his symphonic poems, who has given us, in his third symphony with the organ, a work that is very effective and rich in contrasts.

Italy's awakening in instrumental music is still more recent than that in France. One of the first to cultivate it was Jacopo Foroni (1825-1858) who wrote some good overtures: also Antonio Bazzini (1818-1897) who at an advanced age wrote several quartets and three overtures (Saul, King Lear, Francesca da Rimini). To the new school belong Giuseppe Martucci (1856) (trio, symphony, pianoforte-pieces, concerto, etc.) and Giovanni Sgambati (1843) (quartets, quintets,

symphonies, etc.), both with strong artistic temperaments. Martucci has a fine aristocratic nature ; his music is sometimes reflective, sometimes full of fire, but always choice in form. Alberto Franchetti wrote an admirable symphony also. Enrico Bossi (1861) seems predestined to raise the status of Italian instrumental music (organ pieces, sonatas, trios, etc.) ; to loftiness of ideals he adds marvellous theoretic knowledge. Worthy of mention are : Giovanni Tebaldini (1864), Alessandro Longo, Eugenio Pirani, Giovanni Bonamici, E. Valle del Paz, Luigi Mancinelli, Feruccio Busoni (Italian more in name than in his works), Pietro Platania, Bruno Mugellini, Fano, Frugatta, Francesco da Venezia, Giovanni Bolzoni, Van Westerhout, Tosti, Rotoli, Denza, De Leva.

Interest both of musicians and of the public now seems to turn to oratorio, which for many years after the appearance of Mendelssohn's works, led a struggling and ephemeral existence (Rubinstein's *Tower of Babel*, *Paradise Lost*, *Mosè*) ; Vierling (1820), (*Rape of the Sabines*, *Alaric*) ; Gade (*The Crusaders*, *Comala*) ; Gounod (*Redemption*, *Mors et Vita*, etc.). Most noted among modern works are : *Franciscus* of Edgar Tinel (1854), the *Beatitudes* of César Franck, *Christopher* of Rheinberger.

Italy, which in the *Resurrection of Christ* by Jacopo Tomadini (1820-1883) possesses a pow-

erful work but one almost forgotten, has followed the new direction and entered the arena with *Canticum Cantorum* of E. Bossi and the oratorios of Lorenzo Perosi (1872). While the first is essentially a modern musician, either in conception or in use of means, the second tries to combine the style of Palestrina with that of Bach and Wagner, without, however, attaining that homogeneity of style demanded by a true work of art. But Perosi lacks neither endowment, knowledge, nor seriousness of purpose, and will doubtless give the perfect work that all have reason to expect from him.

England, which until now has taken small part in the history of music, seems at last to awake, and many English musicians of our time have won fame that extends beyond the limits of their own country. It will suffice to mention John Francis Barnett (1837), Hubert Parry (1848), Arthur Sullivan, Alexander McKenzie, C. Stanford, Frederic Cowen (1852), Granville Bantock (1868). Among Americans are George Chadwick (1854), McDowell (1861), Gleason (1848), etc.

Before closing this chapter it remains to speak of the modern dance which is almost exclusively Viennese. From *Ländler*, minuets, *Deutschen*, etc., which even the greatest did not disdain to write, developed the Viennese waltz. Its composers were Johann Lanner (1801-1843) and

Johann Strauss (1804-1849); they rendered it a true work of art by wealth of melody, vivacious rhythm, and a frequent tinge of sentimentality which gives such small works a certain dignity. Joseph Gungl (1801-1889) and Joseph Labitzki (1802-1881) continued the good traditions. But the one to excel all others was Johann Strauss, Junior (1825-1899), a veritable genius in his limited sphere, inexhaustible, accurate and always interesting.

Our epoch is that of virtuosi, and the perfection they have attained in treatment of their instruments, by obtaining all possible effects and surmounting all difficulties, is more than admirable.

After Mozart's death, two pianoforte-schools were formed, which, though at first alike, afterwards differed. The Viennese school which is distinguished by considering technic as means only, culminated in Beethoven, declining rapidly afterwards with Hummel, in whose works virtuosity as such takes the ascendancy, and with Czerny (the celebrated pedagogue) closing with a sea of fantasias, variations, and diversions which, even until Mendelssohn's epoch and Schumann's, inundated the musical world.

The other school was represented by Muzio Clementi (1752-1832) of Rome, author of lovely piano sonatas and classic studies for that instrument (*Gradus ad Parnassum*). He did not ne-

glect the technical part, but like his two pupils, John Cramer (1775-1858) and John Field (1782-1837), did not make it the aim, nor give it an importance greater than the true musical content.

Mendelssohn, and still more Schumann, inaugurated a new epoch in piano-playing and put an end to the rule of empty virtuosity. Liszt afterward carried the instrument's technic to the very highest degree possible and transfused into it all the power and force of his warm temperament. The army of modern pianists is a large one. Hans von Bülow (1830-1894), Anton Rubinstein, Carl Tausig (1841-1872), Sigismond Thalberg (1812-1872), Sophie Menter, Annette Essipoff, Adolfo Fumagalli, Adolf Henselt, Alfred Grünfeld, Giovanni Bonamici, Sgambati, Martucci, Eugene D'Albert, Busoni, Siloti, Paderewski, B. Cesi, Palumbo, Consolo, Rendano, Carreño, Aus der Ohe, Sauer, Bloomfield-Zeisler, Sherwood, Rosenthal, Bauer, etc.

The modern violin school is derived almost directly from Giovanni Batt. Viotti (1753-1824), a pupil of Pugnani, and he himself the founder of the French school from which went forth Rodolphe Kreutzer (1767-1832), Pierre Rode (1774-1830), and Pierre Baillot (1771-1842), author of a celebrated method. Viotti extended the limits of technic, and by his works (concertos, duets) and example developed a broad and noble style.

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After that, national violin-schools were formed ; thus the French became famed for elegance and delicacy, and among its exponents were Charles de Bériot (1802-1870), Henri Vieuxtemps (1820-1881), François Prume (1816-1849), Henri Wienawski (1835-1880), H. Léonard (1819-1890), Delphin Alard (1815-1888), César Thompson (1857), Eugen Ysaye (1858), Henri Marteau (1874), Emil Sauret (1852), Pablo de Sarasate (1844), etc. Nicolò Paganini (1784-1840), a phenomenal and consummate artist, who fascinated the public, aroused more enthusiasm than any before or after him, and carried technic to the very highest possible limits, was of the Italian school ; also Alessandro Rolla (1757-1841), Camillo Sivori (1817-1894), the sisters Milinollo, Antonio Bazzini, Teresina Tua, A. Serato, etc. To the German school belong Louis Spohr (1784-1859), a representative of classic and virile style, little caring for the charms of exaggerated virtuosity ; Lipinski, Ferdinand David (celebrated as a teacher), Wilhelm Ernst, Ferdinand Laub, Joseph Joachim (1831), August Wilhemj (1845), Heerman, Ondricek, etc.

Celebrated violoncellists were Johann Dotzauer, Romberg, Dupont, and of more recent times, Piatti, Braga, David Popper, Carl Davidoff, Servais, De Swert, Becker, Klengel, etc. Among players of the contra-bass, Giovanni Bottesini,

Dragonetti ; among flute-players Dulon, Fürstenau, Briccialdi, Taffanel ; among harpists, Carl Oberthür, Elia Parish-Alvars, Antonio Zamara.

The art of song technically has declined, while in dramatic sentiment it shows an advance. Among celebrated songstresses of the past century were Angelica Catalani (1779-1849), Giuditta and Giulietta Grisi, Giuditta Pasta (1793-1865), Malibran (1808-1836), Pauline Viardot-Garcia, Adeline and Carlotta Patti, Christine Nilsson, Pauline Lucca, Amalie Materna, Marchesini, Brambilla, Stolz, Waldmann, etc.

Among men : G. Duprez, G. Roger, A. Nourrit, G. B. Rubini, G. Mario, L. Lablache, Enrico Tamberlik, Stagno, Tamagno, Cotogni, Masini, Maurel, the De Reszke brothers, etc.

The art of directing has much more importance now than in times past, and threatens to become a kind of virtuosity to the detriment of the works rendered. Most noted directors are : Habenek, Pasdeloup, Edward Colonne, Charles Lamoureux, Hans von Bulow, Levi, Felix Weingartner, Arthur Nikisch, Felix Mottl, Mariani, Franco Faccio, Toscanini, Mugnone, Mascheroni, Hans Richter, Theodore Thomas.

In the study of the history of music, and the æsthetics of music also, great progress has been made in the last ten years ; in place of works by dilettanti, now appear those which trace facts

to their very source, so that music history has become a true science. Among those who pursue such studies in Italy we will mention: Baini, Caffi, Basevi, Biagi, and especially Luigi Torchi, Oscar Chilesotti, Ippolito Valletta, F. Florimo, N. D'Arienzo, Giovanni Tebaldini, Piccollelis, A. Galli, and the critics, F. Filippi, F. D'Arcais, Giovanni Depanis; in France, François Féty, E. Coussemaker, A. Pougin, E. Lavoix, F. Gevaert, Thieriot, Jullien, Vidal, Kufferath, Bellaigue, etc. In Germany, Kiesewetter, Ambros, O. Jahn, Chrysander, P. Spitta, E. Hanslick, Adler, Sandberger, Fleischer, Haberl, Riemann, Kretschmar. In England, Fuller-Maitland, Davies, etc. In Spain, Pedrell; in America, Apthorp, Fillmore, Finck, Goetz, Henderson, and Krehbiel.

Our own epoch is destitute of genius, nor is its atmosphere favorable to the art, however greater the interest to-day may seem than formerly. Ours is the time of the Epigoni, who exhaust themselves in endeavors to create novelties, yet only imitate in a mediocre way works already accomplished. But it was always so. After Mozart and Beethoven, all imitated them; the same after Rossini, Weber, Mendelssohn, and Schumann. At present we are too near Wagner not to be influenced by him. But the genius we are awaiting and of whom we have need, will come and be independent of all schools. If he be an Italian one may safely

prophesy that from his own land he will draw strength and power, and not prove faithless to traditions of eternal Italian melody.

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